PARIS

VOGUE

SEPTEMBER 1



How Vogue's Editors See the New Paris Collections

Dior's New Line: Bulk Against Slimness

American Collections News

Fresh Fashions in the Shops

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HAT: JOHN FREDERICS FUR: FREDRICA JEWELRY: KRAMER

From **Handmacher,** a suit with the most willowy curves...in Miron's Ottilie, a crisp wisp of ottoman-ribbed worsted. 100% virgin wool. Miron Mills, Inc., 112 West 34th Street, New York, N. Y.



SHARLAND

ON THE PLAZA • NEW YORK 19

BERGDORF GOODMAN

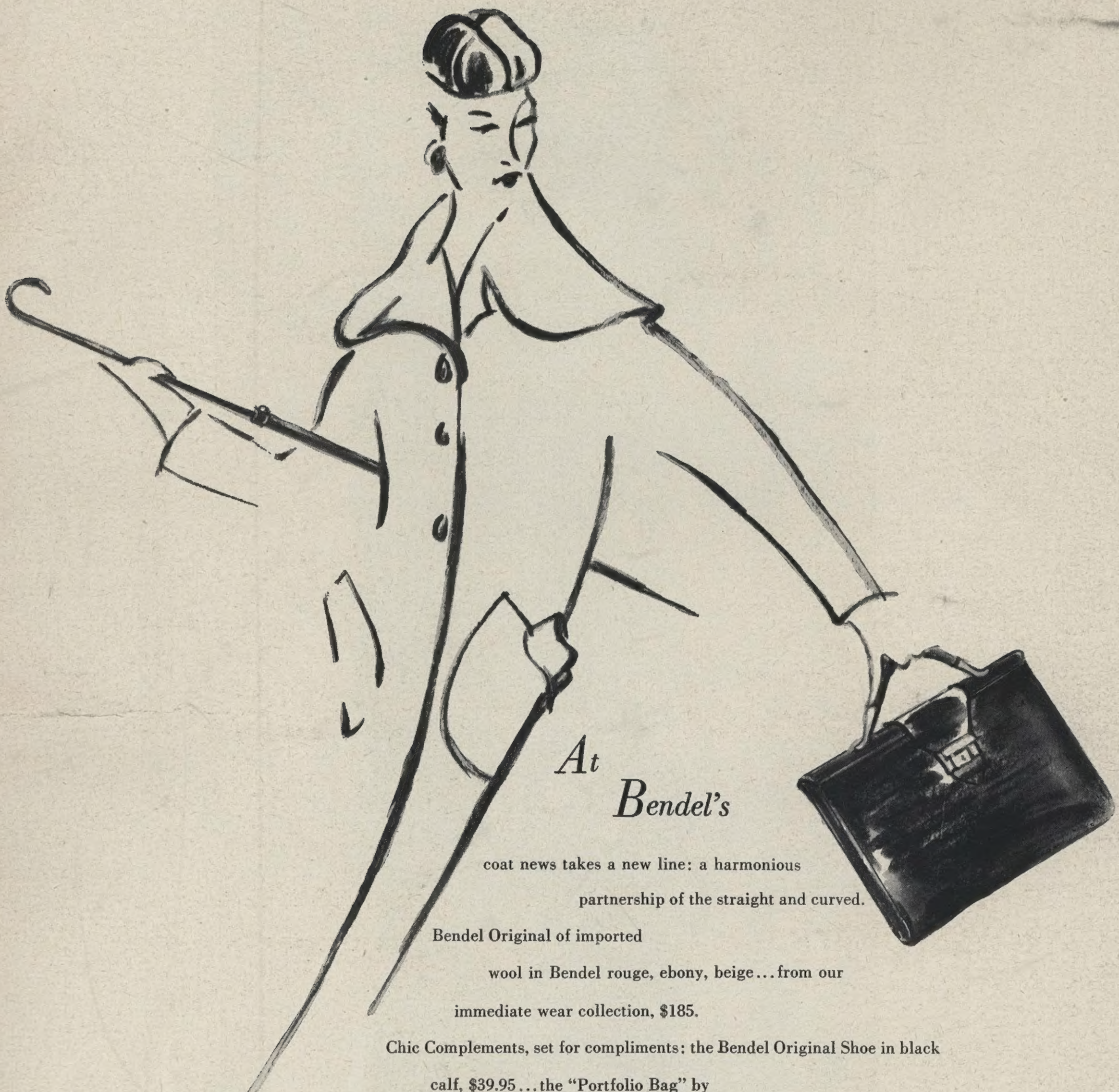
5TH AVENUE AT 58TH STREET

Exclusive Snowdrift Tweed by Bellciano $195

First of the sinuous new wrapcoats, in a handsome English "sockeye" tweed composed of sharp black and white and gray, snowdrifted with a double collar of Canadian natural white fox. Pure drama for sizes 10 to 16.



FABRIC-OF-FRANCE "BAMBOO", EXTRAVAGANT BLEND OF MOHAIR, SILK AND WORSTED WOVEN IN FRANCE FOR LILLI ANN... FOR THIS SUIT-OF-THE-SEASON... SLEEVES ARE PLEATED... BUCKLES ARE HAND-CUT AUSTRIAN RHINESTONES... RED, GREEN, COGNAC, LIDO BLUE, BANANA... ABOUT ONE HUNDRED DOLLARS... AT ALL STORES WHERE YOUNG AND EXCITING FASHIONS ARE BEING SOLD.



At

Bendel's

coat news takes a new line: a harmonious
partnership of the straight and curved.
Bendel Original of imported
wool in Bendel rouge, ebony, beige... from our
immediate wear collection, $185.
Chic Complements, set for compliments: the Bendel Original Shoe in black
calf, $39.95... the "Portfolio Bag" by
Bienen-Davis in black or red calf, $59.50 plus federal tax

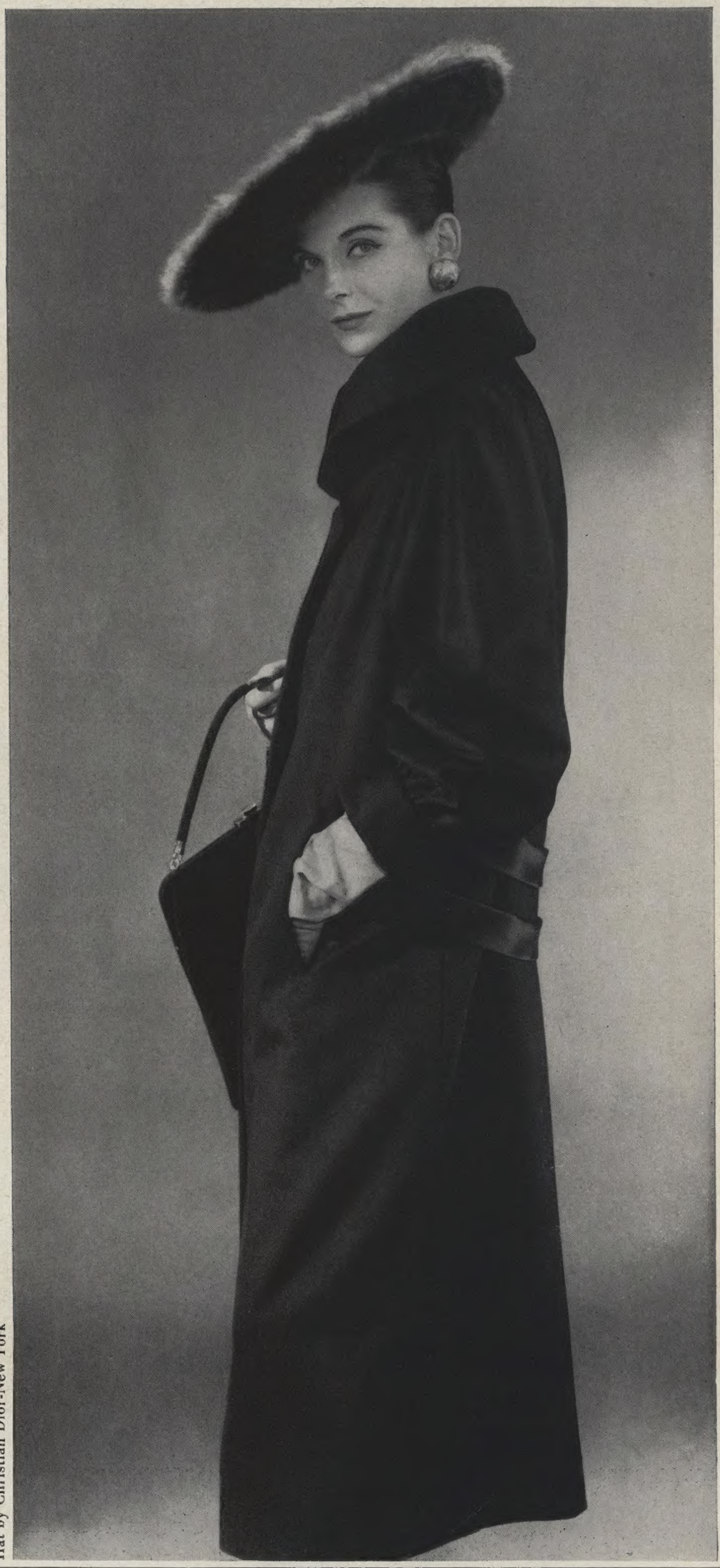
henri Bendel

10 west 57 new york 19

HUTZLER'S

Low! the belts . . . on
this dress coat of
French worsted satin, by

Monte Sano
& Pruzan



Hat by Christian Dior-New York

Ours alone in

Baltimore

Vogue
September 1, 1955

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Vol. 126, No. 4
Whole No. 1954



THE LONG TWEED... BONWIT TELLER

a new ensemble
in a wonderful chunky black and white Anglo tweed.
The coat like an elongated Norfolk, matching skirt, and integrated jersey blouse.
By Seymour Fox Misses' sizes, the whole costume, 195.00 No mail or phone orders. Coat Salon
New York White Plains Chicago Cleveland Boston Palm Beach

SEYMOUR FOX

Photo Blumenfeld
Hats Mr. John

DAYTON'S OVAL ROOM®
MINNEAPOLIS ROCHESTER

David Levine

Left: Silk peau de soie, About $90.
Right: Silk faille, About $95.
At Bonwit Teller, all stores;
Gus Mayer, New Orleans; Battlesteins, Houston;
Al Rosenthal, Oklahoma City; or for the
store in your city, write David Levine Co.,
530 Seventh Avenue, N. Y. 18

HATS BY EMME, SHOES BY EVINS



SAKS FIFTH AVENUE

SLEEK TOWN COAT— IN ALASKA FUR SEAL

It couldn't be smoother or more weightless if it were cut from cloth. Christian Dior has draped the dark and silky fur to make a most elegant city coat, shaped with natural shoulders and controlled fullness. In brown Alaska fur seal, Matara®-processed by Fouke. From our Collection of Christian Dior Furs. Hat by Tatiana of Saks Fifth Avenue.

New York • Chicago • Detroit • Beverly Hills • San Francisco

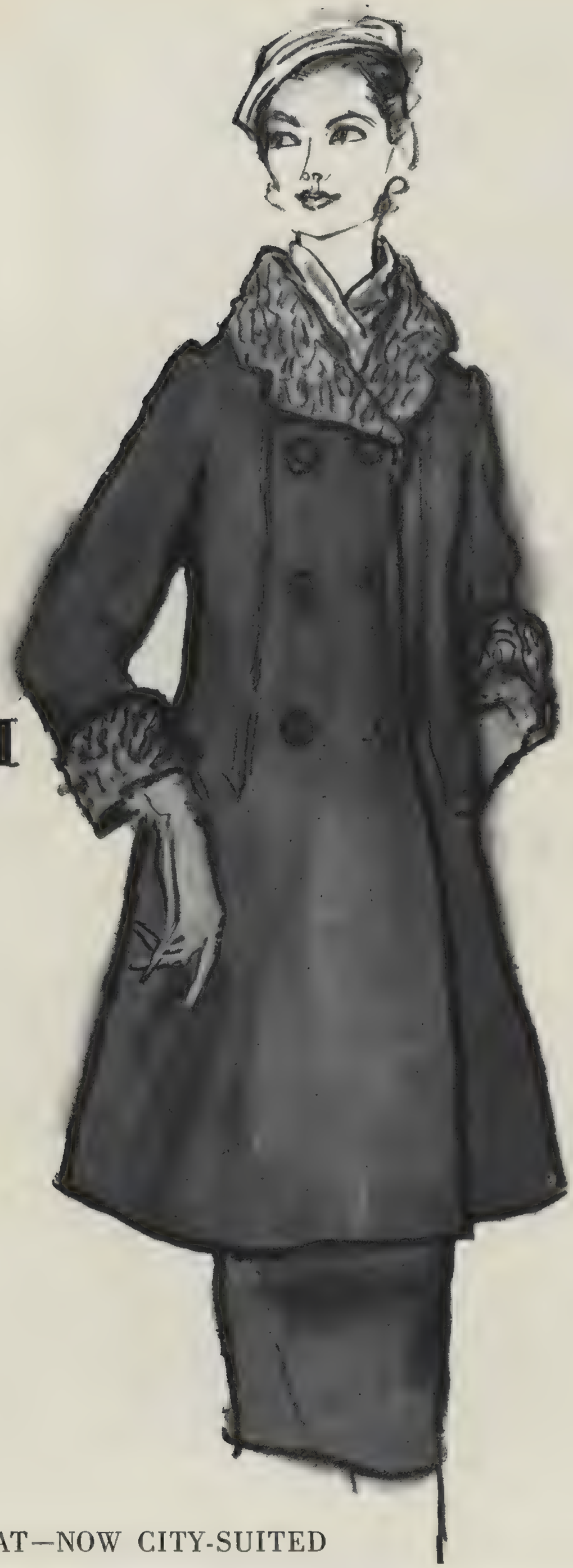
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Have it your way—as a city suit or on-to-cocktails costume—but have a new curve that's longer, smoother, more willowy. With a jewelled shoulder yoke, in velvety French wools—taffy, red or green suit, 295.00; gold, blue, grey or black dress and jacket, 335.00. 10 to 18 sizes, from our Costume Collections. Hat by Tatiana of Saks Fifth Avenue.
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NEW FALL LOOK: DARK AND FLATTERING

Two fresh designs by *GROBÉ ORIGINALS* with the easy manners and elegant finishing touches that make them so right for fashion smartness in town. Both in black, brown, navy or gray. Sizes 10 to 20. *Left:* Slender-skirted rayon crepe richly collared and bow-trimmed with silk faille. ¾ sleeves, rayon taffeta lined skirt. *(V-10)* **39.95** *Right:* Flare-skirted sheer wool step-in, its curving collar lit with jet beading and scroll braid. ¾ sleeves. *(V-11)* **39.95**

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. . . of cream-smooth all worsted flannel. Cut with quiet sophistication, fine attention to detail, the very newest of lines . . . altogether, a very fashionable way to meet the new season. Both, charcoal gray or charcoal brown; sizes 10 to 18.

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HERBERT SONDHEIM



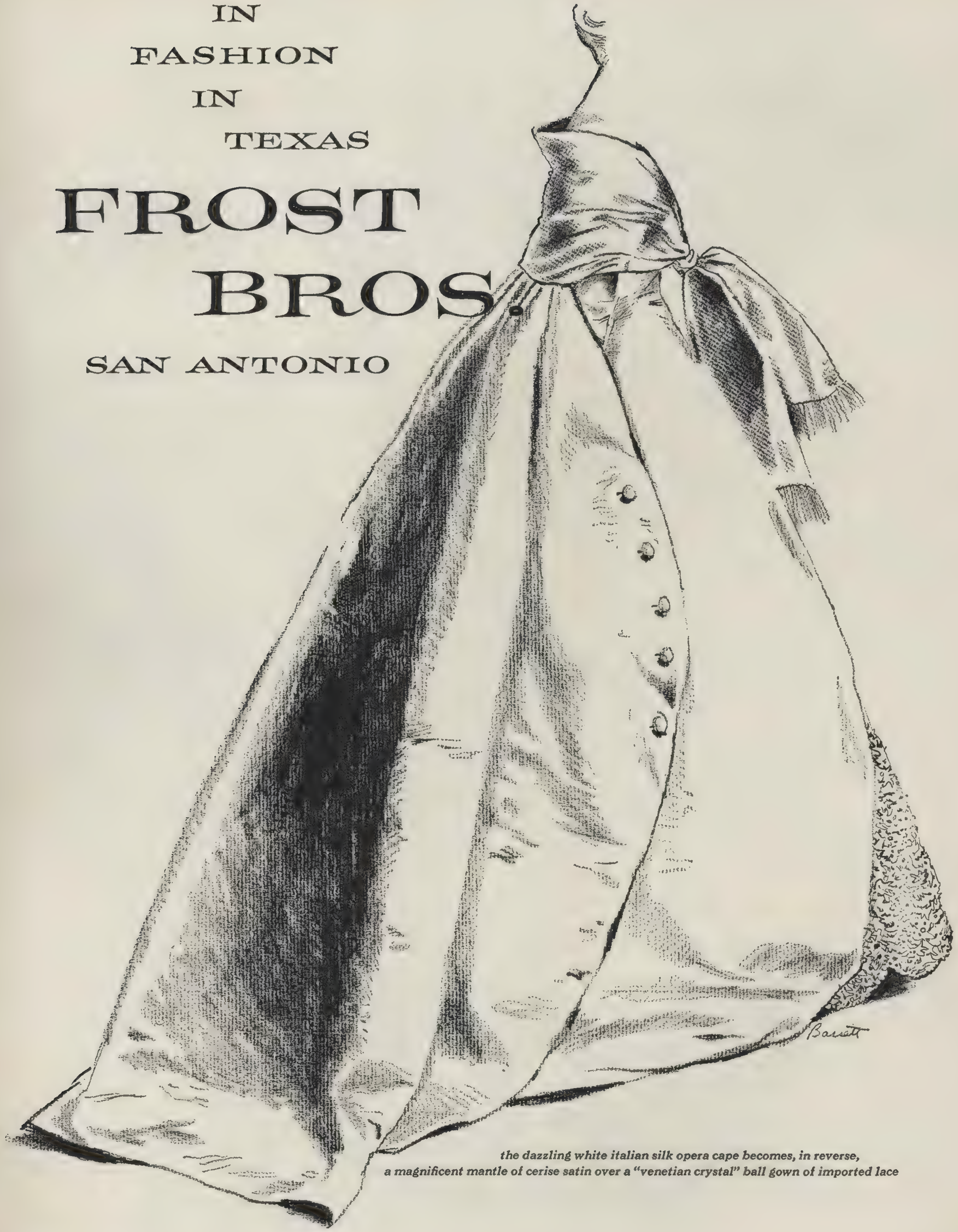
Doublet sheath of beige zephyr wool, collared and sleeved in knitted ribbing. About $90.

HAT BY EMME

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IN
FASHION
IN
TEXAS

FROST BROS.

SAN ANTONIO



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Higher Denver West

Sweater and skirt by Tina Leser

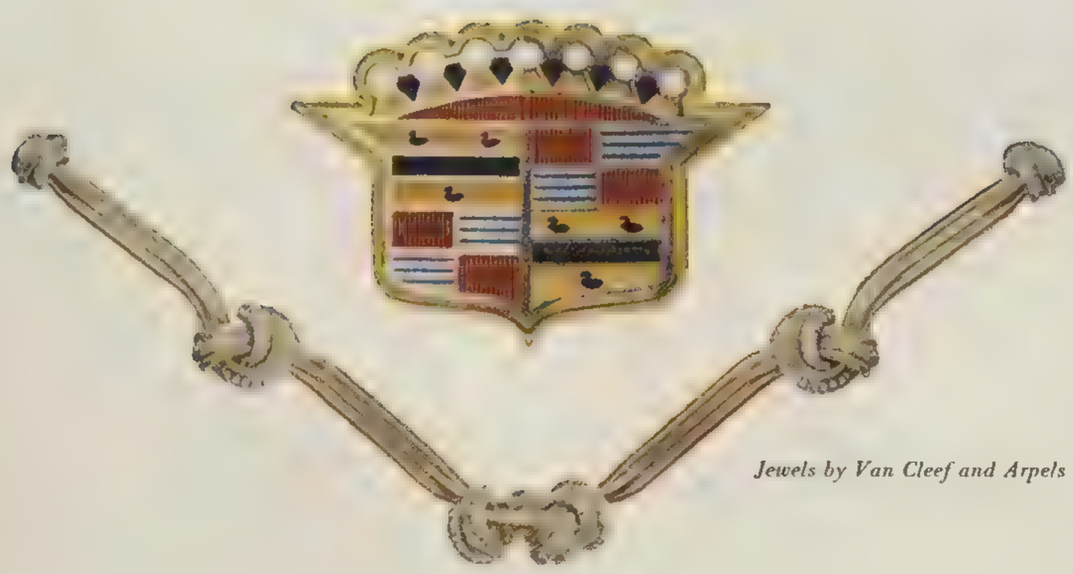
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natural brown mutation mink designed by gunther jaeckel, new york

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jewels, gown—gunther jaeckel



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Hat by Mr. John

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Ben Gershel designed by Robert Knox

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gown—kaspar

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Fabrics by Style Trend Fabrics Inc., Duchess Fabrics Inc., Goodman & Theise Inc., and Guild Fabrics Inc.

Left to right:

Two piece sheath —designed by Madeleine Fauth in rayon and wool jersey. 40.00

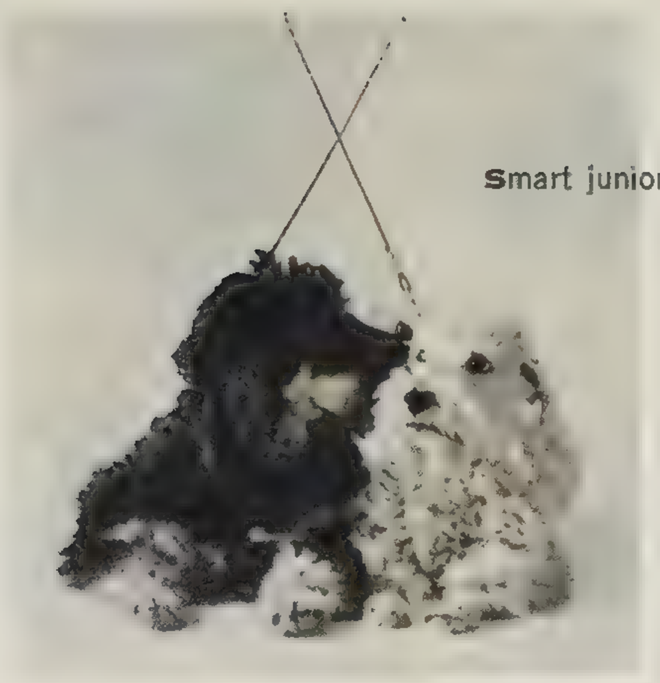
Side swept sheath —in rayon dull satin and coat that makes it a costume—by Jack Horwitz Associates. 110.00

Flare skirted dress —a Grenelle-Estévez design—of rayon and silk satin with black rayon and acetate top. 90.00

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FOR FALL '55



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Gives your wardrobe fashion excitement



by valentine

...subtle as a frosted oak leaf, Vogue's own versatile color,
Sepia Red, gives rich flavor to clothes in leaf tones, mossy greens,
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Must hav' Gustave!
Upon the I-land from
which I come
there is a trop-i-cal song
and it is not very long.

Must hav' Gustave...
Must hav' Gustave!
To relax, they say
is sma-ht fashion today...
so in the Virgin Isles
they put that "urge" in styles!

Must hav' Gustave...
Must hav' Gustave!
Upon this happy I-land
it is made by hand
for the wom-an at her pleasure
to loll in leisure.

Must hav' Gustave...
Must hav' Gustave!
To help the wom-an to catch a beau...
the colors they come from a rainbow
and the work-mahn-ship, I tell you true
puts qual-i-ty at the foot of you!

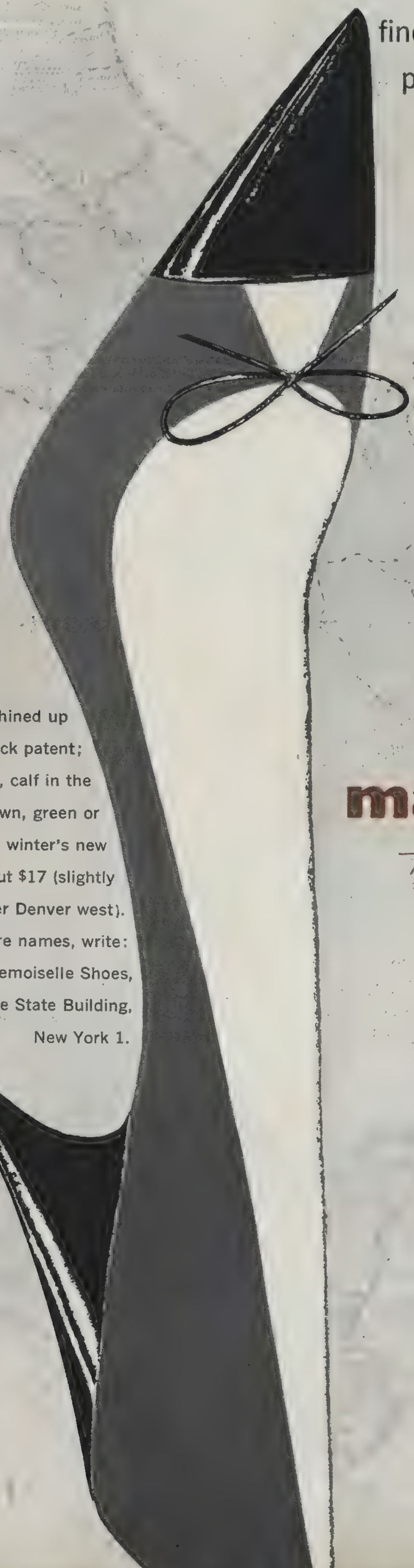
Must hav' Gustave... Must hav' Gustave of the Virgin Islands



In costume-coordinated *Sepia Red.* Crushed kid, black trim, wedge 'n' ledge leather sole. *Gustavia,* hand-crocheted black wool collar, $10.95; *Tortola,* leather laced, $8.95. Sizes 4 to 9, narrow or medium. (Also in softest buckskin: Oyster, Cinnamon, Moss Green.)... At fine stores everywhere... or write *Gustave of the Virgin Islands,* 350 Fifth Avenue, New York 1, N. Y., or St. Thomas, Virgin Islands... Exclusive in the Virgin Islands at A. H. Riise Shop, Charlotte Amalie.

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fine
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in between, calf in the
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For store names, write:
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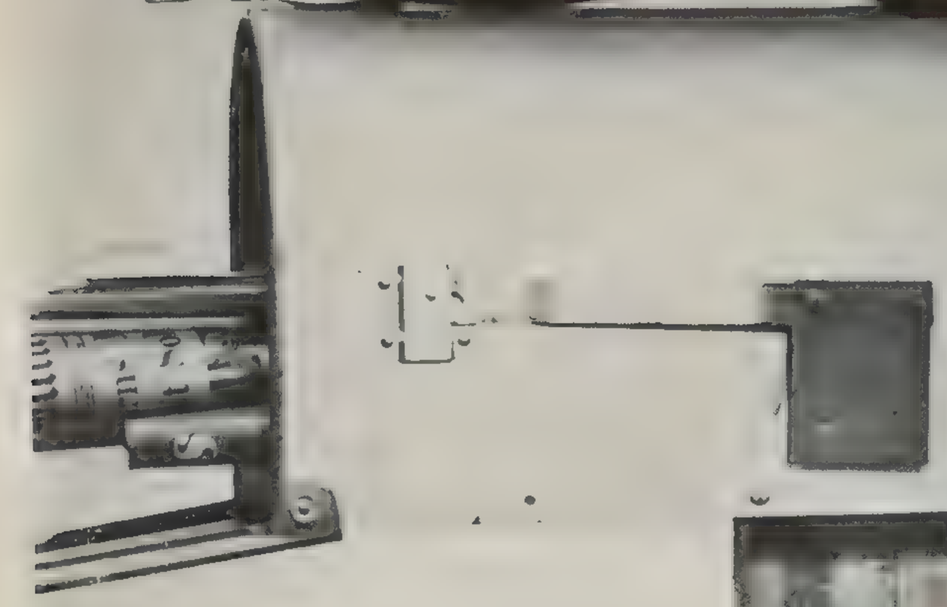
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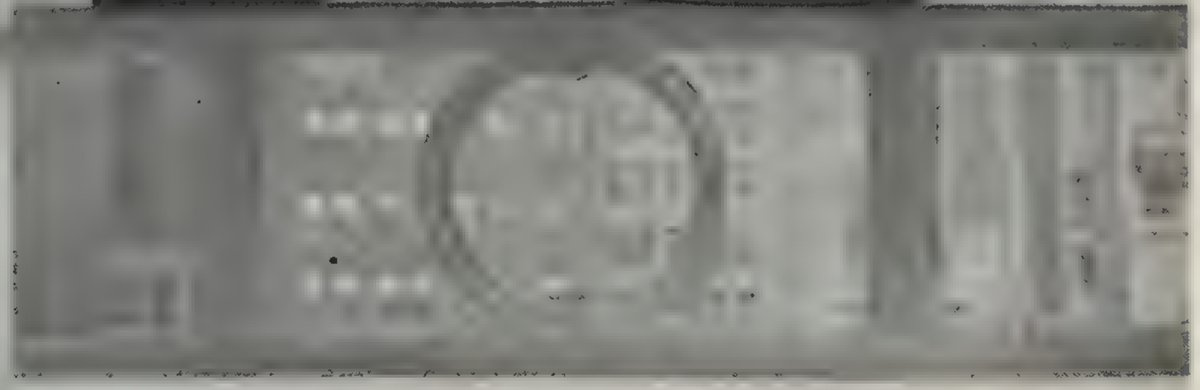


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Include a pair of Alaskans . . .
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A brand-new color has
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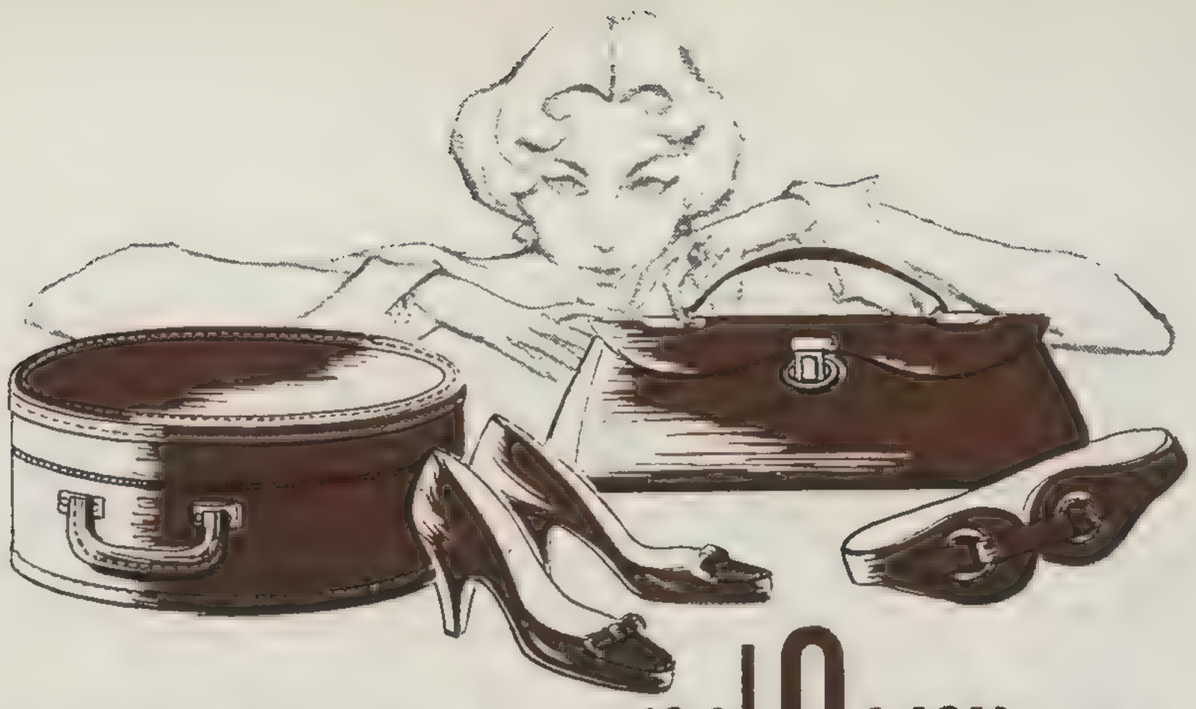
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Oleg Cassini



. . . color celebrity of this colorful fall season;
created to blend, tone-on-tone with the
tremendously important russet shades . . .
and to accent gray, blue, black and green.
No wonder Confettis, the shoes created for
every one of the lives you lead,
selected Sepia Red to dramatize so many of its
smartest silhouettes . . . 10.95 to 14.95;

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clean any colour leather with mel-O-wax neutral

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. . . color matched . . . jewel tones of garnet, turquoise, amethyst and amber; in the skirt with its unpressed pleats, in wool flannel; and in the sweater of Mazet (100% Orlon). Both in sizes 8 to 18.

Skirt, about $13; blouse, about $11.

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409 Boyd Street,
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CALIFORNIA

THREE CHEERS FOR OLD NASSAU

BY KATE SPROEHNLE

Nassau can be all things to all people, with the possible exception of mountain climbers. For historians and geographers and ardent Americans the Bahamas are beloved as one of the first ports of call of Cristoforo Colombo (the man, not the new Italian liner); for students of anthropology the annals of the islands since their discovery in 1492 are a chart of vanishing and reappearing populations. To the English, the most recent governors, Nassau is another of their homes away from home; to the citizens of the United States it is a play spot for an active or passive change to the gentle customs and climate of a hospitable subtropical neighbour (no passport required).

Nassau may be approached in a number of ways but I am nostalgic for the voyage described in an 1891 book of travels which said the ship from New York left every four weeks for Nassau—single fare $40, both ways $70. To quote: "Besides the comfort now found in all the best passenger steamers—good fare, bath, piano, and luxurious furnishings of the saloon—there is that which makes these vessels doubly comfortable—the politeness and attentiveness of the officers and men."

The current sea voyage known as "Frequent leisurely cruises from New York" takes about two and a half days. In this case "cruise" means that you can either stay with the ship for the duration or simply buy a one-way or round-trip passage and return at your own convenience. The boats are highly comfortable, swimming-pooled, and offer, as is well known, far more entertainment than the piano in the saloon. Nice for those who still have time to sit and stare at the sea.

Or if air-minded you can simply eat your way from New York to Nassau in about four hours. The great Stratocruisers and Constellations of B.O.A.C. commanded, I must say, by officers and crew of equal politeness, start the flight overseas with an immediate ration of barley sugar—no more gum for helping the ears (sticks to the seats anyway, they say). As the passengers suck peacefully, a modulated British voice instructs in the use of the life jacket, indicating that ditching at sea can be pleasant. Children under ten are allowed to inflate the jackets aboard, but adults are respectfully put on their honour not to inflate until clear of the aircraft. Murmurs from passengers that they are apt to be rather busy after leaving the aircraft for the emergency landing, are stilled by the immediate passing of great trays of obviously free cocktails and blossoming platters of hors d'oeuvres.

On the heels of the second cocktail comes what is known in B.O.A.C. circles as lunch. I have my "Bahamian Menu" before me: Consommé with Sherry, Filet Mignon with Mushroom Sauce, Green Peas with Mint, *Parisienne* Potatoes, Bavarian Cream Trifle, *Petits Fours*. Ladies who never touch anything stronger than cottage cheese for lunch at home, down all this without a whimper, choose between the accompanying bottles of red or white wine, and are able to manage the after course of Cheddar, Gouda, fresh fruit (on fresh plates) with the coffee. Since this is served with stately courtesy—and second helpings—there is just time to edge down the narrow stairway to the bar-lounge to cement old friendships before the summons to fasten seat belts.

The island of New Providence rises up pale green and gold out of its white, then blue, sea, and suddenly it's just another airport, blazing with the sharp sun of the tropics, when you have barely left New York. The air strip is the usual felicitous distance from the town of Nassau, the island's capital and the seat of government for all the Bahamas. Nassau has thought up a fine first gesture of welcome to take the visitor's mind off the trials of customs and immigration formalities. At the entrance of the waiting room is a white-covered table manned by a kind gentleman who offers to each arrival an icy glass of strong dark-orange punch—courtesy of the Myers's Rum Company—which certainly softens the hard benches of the small hot room until baggage emerges from the plane.

Nassau blooms as you drive to your hotel. Flowers spill over walls and there are tantalizing glimpses of gardens through grilled gates. It's a town of fiery sunshine and sudden shadow, pale bonbon-coloured houses, tall unfamiliar trees, winding streets and abrupt corners around which swirls the most murderous traffic in the world. Automobiles and bicycles—both motor and foot driven—proceed with complete abandon. It is well to learn, before you start your dreaming walks under the hibiscus and bougainvillea, that the pedestrian is always wrong.

Bright winter visitors settle the roof-over-the-head question far in advance. Nassau offers every kind of bed and/or board to suit varying bank balances and tastes. Accommodations range, for example, from the simple room we had in a small structure known optimistically as "Nonpareil Apartments" (where Winston, the dark eighteen-year-old concierge-waiter-bellboy, stood and slept tribal guard right outside our door) through Loft House, the beautiful guesthouse with interlocking patios, museum antiques, and rum drinks that cost just this side of a dollar (more than the bottle price), to the glorified Grand Central Station features of the renowned British Colonial, and the Victorian charm of the Royal Victoria, built in 1860.

The Fort Montagu Beach Hotel, beloved of many, is over a mile from town. It was there I saw my favourite costume, slacks cuffed at

(Continued on page 132)

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Satin dress with its own coat.

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listed on page 258



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TWEED TEXTURE

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Or for the name of the store nearest you, write Korrigan Lesur Corp., 580 Fifth Avenue, N. Y. 36.

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Jersey has a beautiful body



Claire McCardell goes strong for color, gives your fall a lift with bright costume coordinates in blocks of pumpkin, bantam and espresso. The two-color shirt tucks into the tri-color skirt...and magically gives a one-piece look. Wait till you feel the luxurious touch of Alamac's exclusive *Orlon* and *Cashmere* Thalspun Chamere...and see how it holds its body beautiful in line, forever! Sizes 8 to 16. About $50, complete. Available at: Bonwit Teller, New York • Marshall Field, Chicago • Neiman-Marcus, Dallas • Ransohoff's, San Francisco.

the fit is forever with **Thalspun Chamere*** *by* Alamac

**the 90% Orlon (Du Pont's acrylic fiber) 10% cashmere • 350 Fifth Avenue, New York 1, N. Y.*

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free flowing worsted jersey
shaped in the most exciting
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Waist length tweed jacket, 22.95

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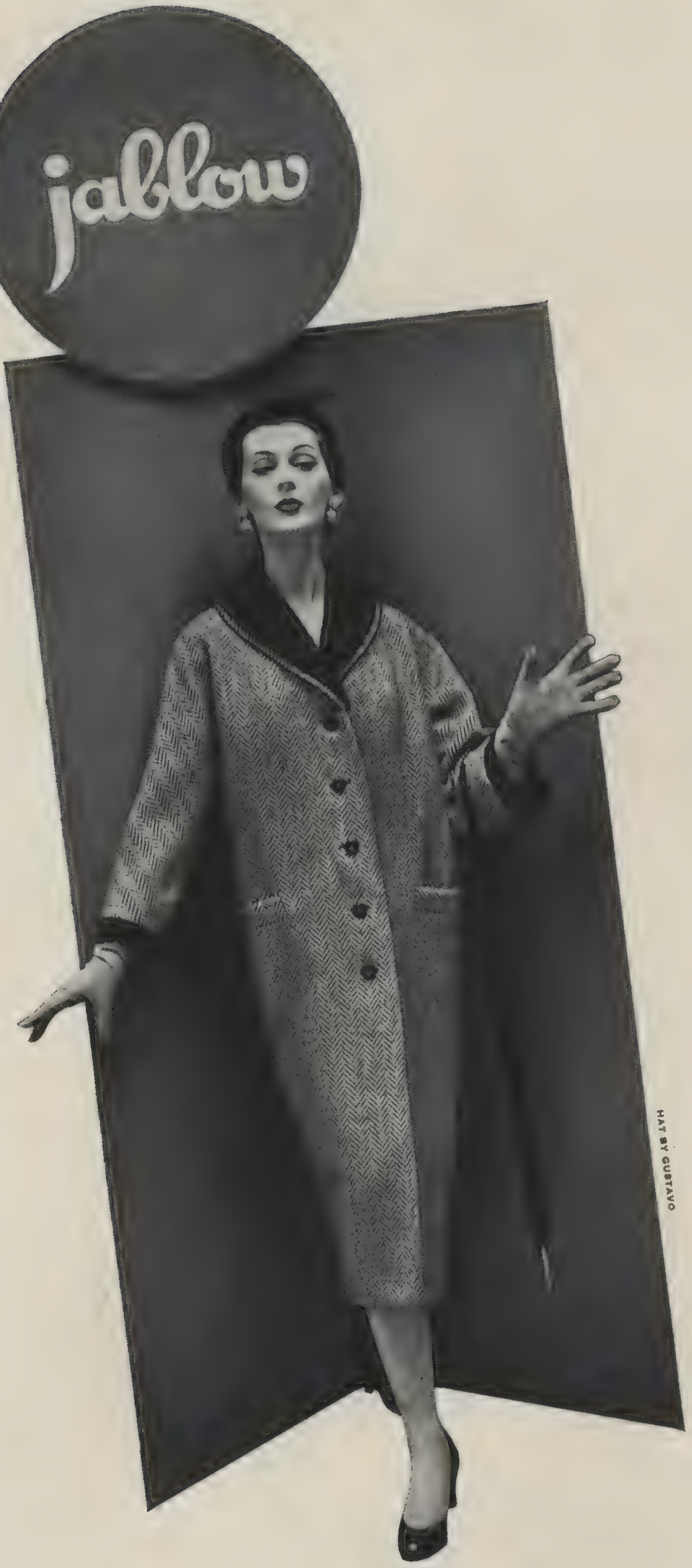
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Creators of the famous SWEETHEART ROSE, ELOQUENCE, SUMMER SONG, *and other exclusive Solid Sterling patterns*



"EARLY HARVEST" FABRICS—NICEST SIGN OF FALL...WITH

Celanese*

ACETATE, THE BEAUTY FIBER

ACETATE WITH RAYON. Isn't it nice to think of getting out of your tired summer clothes? True, it's a little early for real winter heavyweights. But fortunately some new "Early Harvest" fabrics are out—lightweight enough for now, and still fine for all winter long. Prize example is this acetate-and-rayon fabric by American Silk Mills—soft as broadcloth, and with that flickering glow you only find in Celanese acetate.

Celanese Corporation of America, New York 16.

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KASPER OF ARNOLD & FOX designs in acetate-and-rayon by American Silk Mills. Both in brown, red or black, sizes 8 to 18. At left, about $50.

Dress above, about $45. Both at Bergdorf Goodman, New York; Julius Garfinckel & Co., Washington, D. C.; Frost Bros., San Antonio; I. Magnin, California and Seattle; Dayton's, Minneapolis and Rochester.

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ACRYLIC FIBER BY CHEMSTRAND
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in couture fabrics designed by Sekers of England

Paris designers were first to hail the Continental Fabric Group by Sekers of England. Now Claire McCardell adds her applause! She likes these Acrilan blends for their sculptured richness, their polished elegance... likes the way Acrilan takes to her most intricate designs. This dress: a beautiful shape that will hold its shape for ages... thanks to Acrilan acrylic fiber.

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A JEWEL, INDEED—

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THAT SWITCHES FROM

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IN ICE-WHITE AND

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pure harmony of line and leather, seven autumn-mellowed tones . . . good sport . . . 10.95
. . . write, we'll tell you where

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Pasadena, California

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HYMAR, uses clever cording to make these skirts stand out crisply. Most important, they're Bates Disciplined fabric, the best behaved cotton at school. Long-torso dress, belted in back, in Glacier Blue or Geranium Red. Jumper in Brown with separate Sugar Pink blouse, or Charcoal with Canary blouse. Each in sizes 3-6x, about $8; sizes 7-12, about $9

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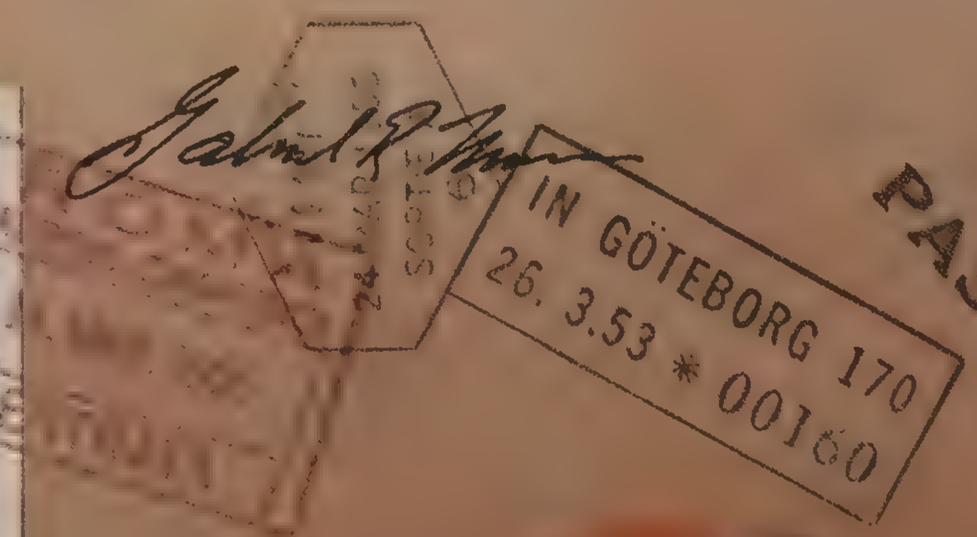
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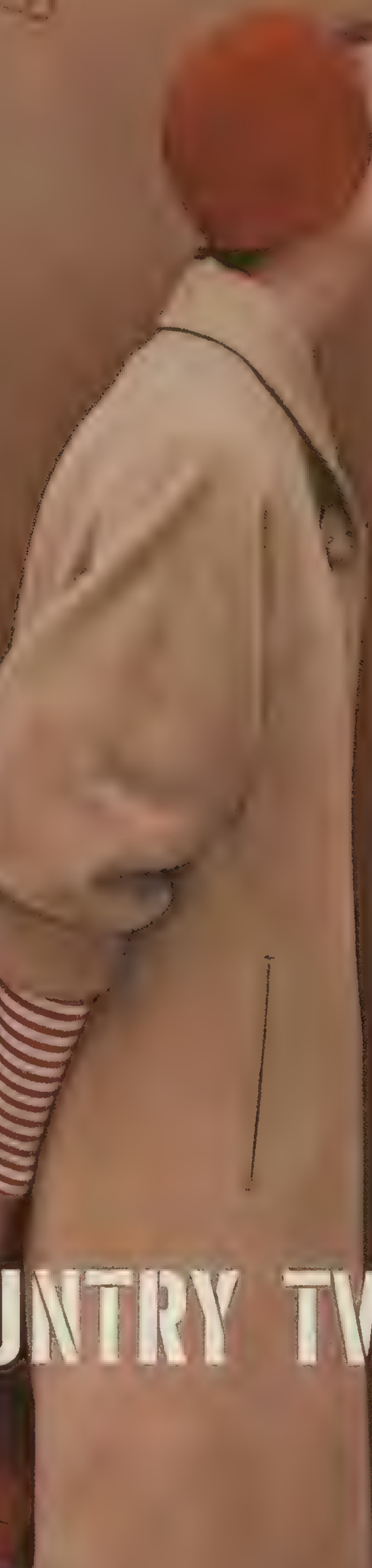
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Daniel Green's fabulous footwear affects a girl that way. From top to bottom, styles shown are: Gala, $8.50—Tiara, $7.50—Powder Puff, $7.00—Elan, $8.00 (prices slightly higher west of the Rockies)

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You with a top I.Q. in fashion—pick the coat on the window dresser's dummy! Nubby block tweed . . . contour slim as a folded umbrella . . . back vent for easy stride . . . plus a label that denotes good coat craft. Your size exactly: 6 to 18, 5 to 15. About $75. For name of store nearest you, write Sportleigh Hall, 533 7th Ave., Dept. V-9, New York 18, N. Y.



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So perfect for autumn . . . this exquisite
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Also available in fine sheer wool
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Slightly higher on West Coast
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#4819



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#4819 — Prim collar sets off a march of buttons on a casual beauty.

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choose your sweaters

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Full fashioned Dreamspun — you have to touch it to believe it — an exquisite blend of lambswool and angora fur. Just picture these sweaters in the colors on the opposite page. About $8.95 to $12.95 at good stores everywhere. For name of store nearest you, write Garland, 1410 Broadway, New York.*



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IN THE
MOST BEAUTIFUL COLORS
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THE TOMAHAWK

In Blue Suede with smart Gray trim of smooth leather; or Black Suede with Black trim of contrasting leather





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In Black Suede highlighted with Gunmetal trim of smooth leather

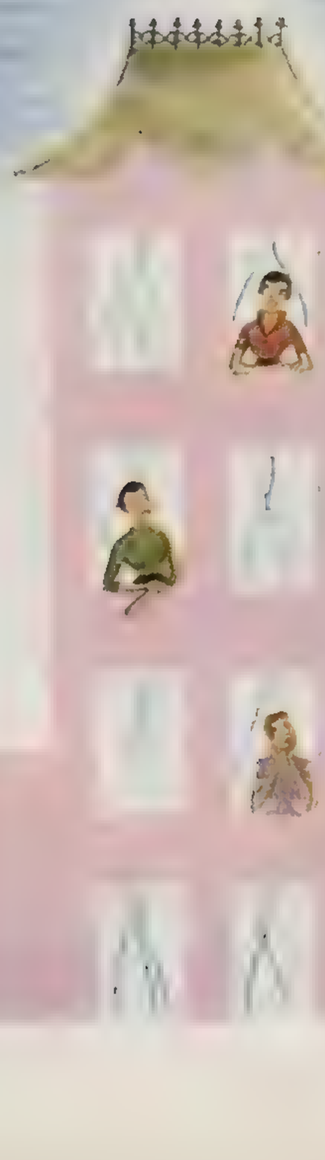




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Another dreamy soft Suede number in a variety of colors and trims—Tan trim on Brown, Charcoal on Black, Blue on Blue, or Tan on Black





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Only the smart tailoring and flattering contour of these trim little numbers remind you that you're *really* wearing shoes! And because they *fit like a dream* . . . and because wearing them is like walking in a dream . . . we call them **"The Dream Walkers"** by

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Elegance
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. . . in these glorious masterpieces of haute couture knitwear. Luxuriate in silken comfort, opulent beauty and elegance when you wear . . .

TRICOSA of Paris

Soft as a feathery cloud and figure-flattering. Two-piece, fitted trotteur—sheath skirt and back kick pleat. So very correct from cock-crow to sunset. Paris blue, Charcoal, Amber, Blond. about *$115*

Absolute fashion is this bulky cardigan with rich 2-toned rib — matched sheath skirt and a dreamy, contrasting pull-over — an ensemble with a flair. Paris blue, Charcoal, Beige, Autumn. 3-piece ensemble about $95

This precious lamé cocktail dress might have been woven of moonbeams interlaced with silver. Actually, it is "18 karat knit." The slimming, long torso sheath is magnificent . . . breath-taking. Platinum, Sable. about *$110*

Orientale in manner—multicolor metallic knit. A truly regal evening sweater. Lined with silky wool knit. Its mate—a flared accordion pleated skirt in unbelievably fine jersey knit. Black, Grey. The ensemble about $75

This fabulous Tricosa creation, with its dashing side-draped cassock will give any woman who wears it a glowing sense of fashion superiority. Exquisite, close knit—velvet to the touch. Black, Amber, Paris Blue, Autumn. about *$90*

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(Illus.) Chiffon nylon elastic corselette, double elastic front panel, nylon satin and marquisette bra. White, pink, black. Sizes 32-38, odd and even; B cup. $18.50

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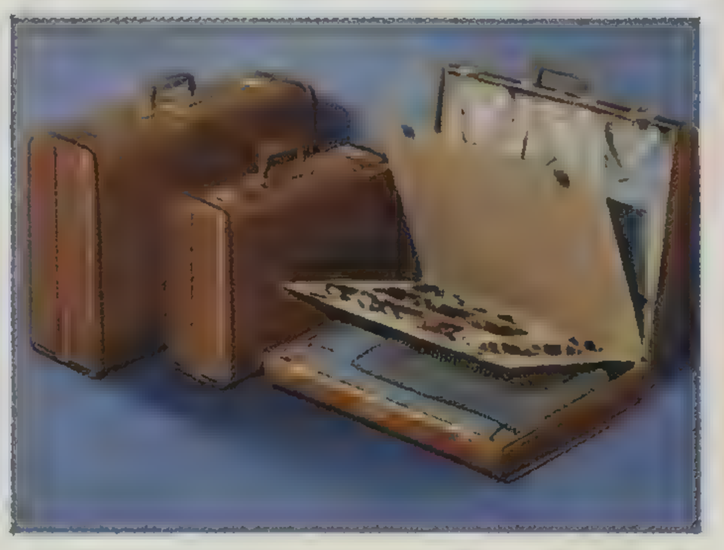
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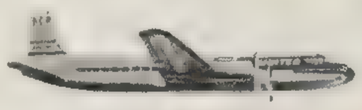


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From Vera Stewart's **Golden Season** collection.
Intrigue á la Vera Stewart: Left, a streak of a shirtwaist dress in oatmeal tweed softened at collar and pockets, muffled with a scarf of silk chiffon, circled with a leather belt. Sizes 10 to 20. About $90. Right, worsted gabardine trenchcoat dress with cuffed dolman sleeves; the front, an open-and-shut case of imported stag horn buttons. Foiled again with a silk chiffon scarf. Walnut, sapphire blue, spruce green. Sizes 10 to 20. About $155.



From Vera Stewart's **Golden Season** collection.
Soft is the way of the Vera Stewart classics: Left, the thoroughbred fly-front in chiffon flannel, modified with a shawl collar. Grey with gay striped tie-silk scarf. Sizes 10 to 20. About $90. Right, sheer wool fly-front classic with a soft rain of jewelled beads embroidered on rounded collar; the motif picked up to pipe the dyed-to-match cashmere cardigan. Blonde, walnut, wood violet, sapphire blue. Sizes 10 to 20. About $165.

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OLD NASSAU

(Continued from page 72)

the bottom in black fox (of course it *was* raining). The resplendent Emerald Beach Hotel, four miles or so from town, has everything you want, if you want it, but it does seem a long way to go to shut out the lush tender breeze with air conditioning. Prices at the large hotels are about as expected. Most of them are American or semi-American plan.

There are innumerable efficiency apartments for passionate cookers, at all prices, rooms in private homes for as little as $4 a night, single, and there is even the mansion of a titled lady who will consider taking what were described to me as "half-paying guests." The Bahamas Country Club (if you are lucky enough to get in) and the Balmoral Club are neighbours on the beach four miles from the centre of town. They are lovely, but presuppose a relaxed attitude toward rather costly taxi fares. For a long stay there are houses to rent; kindly real-estate agents will give even daydreamers a free motor tour of the island in the course of inspection. The visitor *might* succumb to the soft talk of "no income tax" and even buy.

To get back to reality, the two- or three-weeker will get more of the feeling of a foreign country by staying in the little Bahamian capital itself. For instance, from the airy bamboo-furnished rooms of Cumberland House (a smallish hotel whose existence is treasured by a distinguished list of long-time patrons) it is possible to stroll almost anyplace. Cumberland House also leads naturally into the question of food, for its large patio, with a barbecue flaming in one corner, is reserved to the hilt every night by devotees, many of them fugitives from their own costly American plan. It is run by two talented European ladies who are astute enough to combine their home training with the native products. The ladies, dressed in a combination of Tyrol and Tropics, take the orders, advise something less expensive if it is good that day, and will crown the dinner with their ambrosial, flaming orange pancake. Lunch can be just a good omelette or cottage cheese with fruit, at a modest price.

There is a great deal of other memorable food around: the magnificent premeditated buffet at noon under the palms in the garden of the British Colonial; the Sunday night ditto under the stars at the Royal Victoria. A little enterprise on the part of the non-allergic can discover delicious indigenous sea specialties such as conch fritters, conch salad which tastes like a sublimated lobster salad, and juicy turtle pie. And have at least one breakfast with wharf life and early ships at the Prince George Hotel café, which overhangs the harbour.

After all this food the possibilities for exercise are next in order. Just as on many tropical islands, swimming takes arranging. Paradise Beach, reached by a launch ride across the harbour, then a short bus ride (or a warm walk in case the driver is at lunch or otherwise engaged) across Hog Island, is famous, so famous that on the days weekly cruise ships are in, it is almost impossible to find mat room among people who are MAKING THE MOST OF IT. Other days you'll find silk sand, plenty of palm-thatched shelters, lunch and drinks served on the beach. The British Colonial has a big pool for the set that never sees the ocean; also its private sandy strip on the water. A swim with incidentals at these places comes to $2.50 to $3. Swimming at the Bahamas Country Club is perfect and open to anyone with a dollar. There is no law against discovering your own beach and motoring or bicycling to it, but if you try the latter in a bathing suit, the polite police will hand you a card saying, "Please go home and get dressed." Sheer bliss is to charter a boat or, more economically, book for a day's passage with Captain Jerry on his *Dry Martini* and swim off the small islands and cays.

Tennis is easier. It can be found at the larger hotels and the Country Club. Two private tennis clubs will admit strangers—skill at the game, not social references, required. Golf is again at the Country Club, but there is talk of another course to relieve overcrowding. Jot down sailing, fishing, water skiing, horseback riding, even a cricket pitch for specialists.

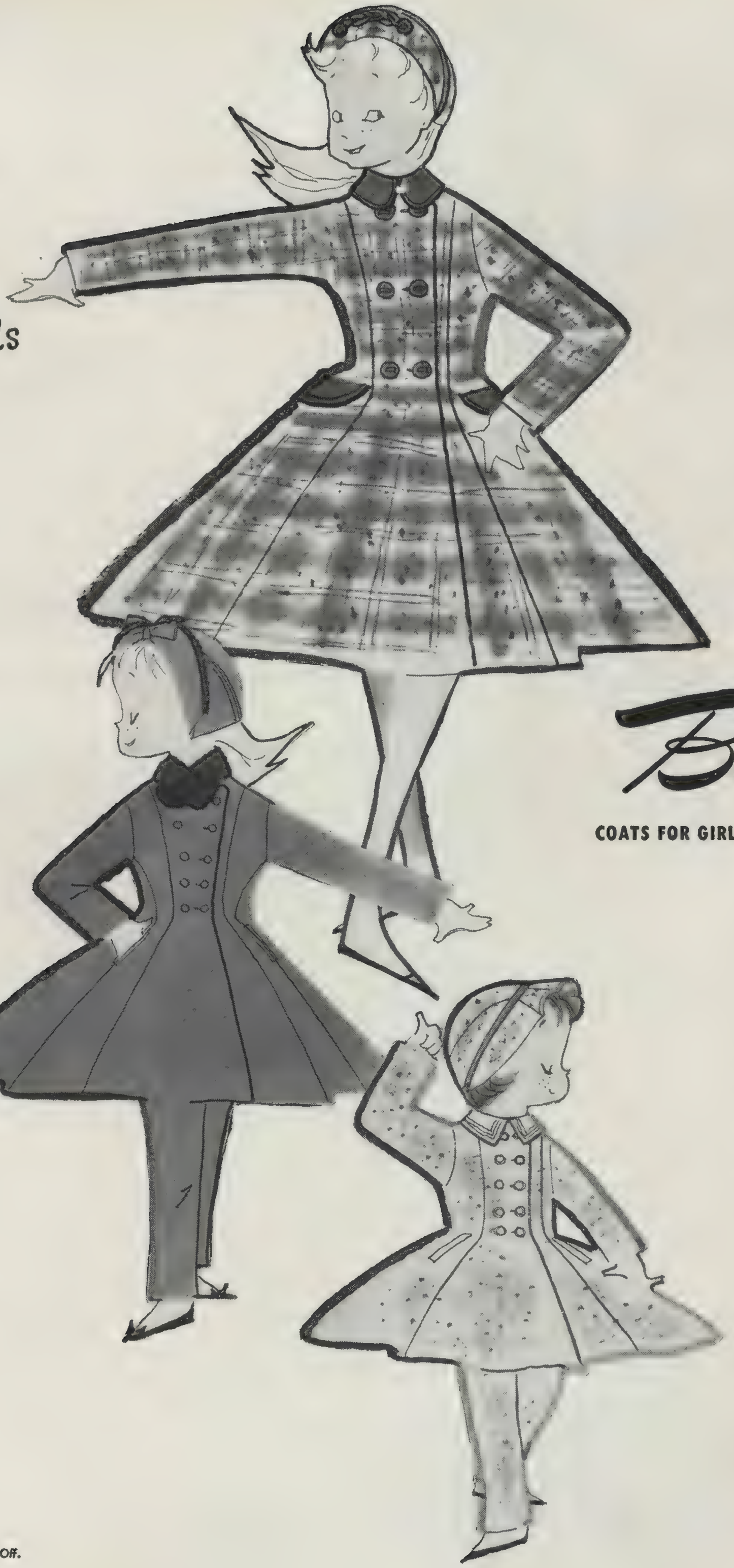
As to more passive forms of entertainment, there is first the racing at a fine track called Hobby Horse Hall. Nassau has a theatre, In-the-Oblong one might say, where the audience sits at the two ends of a long hall to watch the performance in the middle. Good plays are sprinkled with Broadway stars who have been persuaded to combine business with beach life. Gambling (I said Nassau has everything) takes place at a luxurious private club, the Bahamian Club. The smallest number of chips to start is $10. Delicious food, Sunday nights the inevitable buffet. (Guest cards must be obtained through friends.)

Having been fed, exercised, and entertained, the visitor must (and please don't think I'm bossy) look as far into Bahamian life itself as possible. By this I do not mean the social life which has a rather sharp division between the cottage or winter colony and brief travellers. You can not expect to get into the English nobility set anyway. Talk to the soft-voiced Negroes who hail you from their water-front stands with a gratifying "Here please, Mohdom, here, Mi'lady." Talk to the pleasant shopkeepers who understand infinite browsing among the cashmere sweaters, but remember to be as unhurried and courteous as they are. Read the 110-year-old *Nassau Guardian* to understand what is going on around you; the hospital report column: "Charlton C—, getting up; Doris F— still complains of headaches."

Drop in at the courthouse—the courtroom with its pale-blue walls,

(Continued on page 168)

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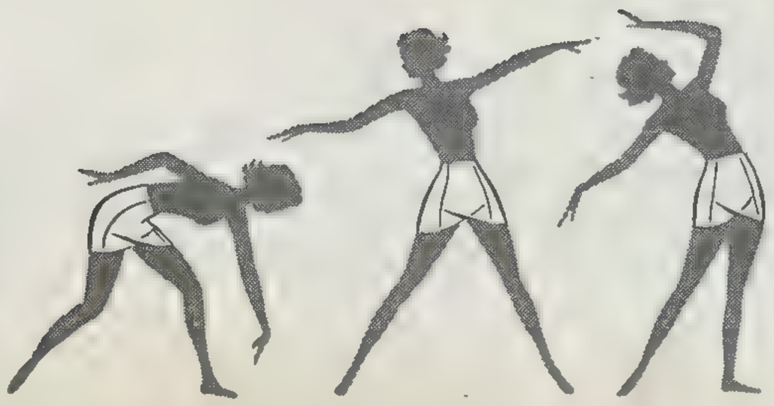
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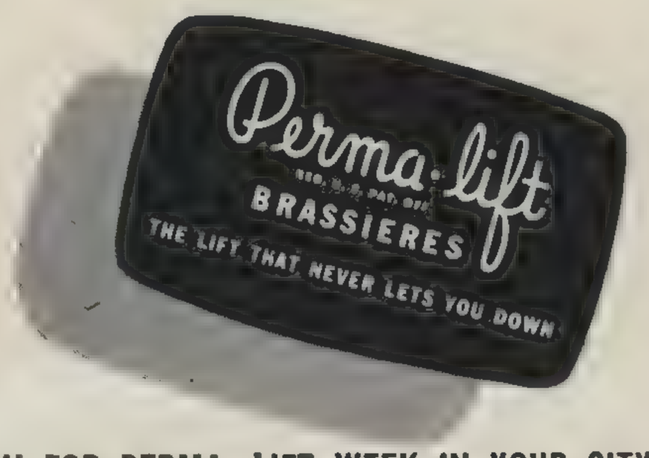
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OLD NASSAU

(Continued from page 132)

with its windows and doors wide to the breeze is on the first floor. Justice is more fascinating when the lawyers wear wigs that look as if they were made of wood shavings and end in two pigtails. The Honourable Chief Justice has no pigtails to his wig and takes his own notes, though a clerk of court has been promised for the last twenty-five years. Dark policemen in white helmets, white coats, sharp blue trousers with wide stripes down the sides make a stage designer's delight of the scene.

Next door is the old lemon-coloured octagonal library, worth a climb to the top to see the circular tower room, surrounded by a wide covered terrace furnished with, of all things, Adirondack chairs—"So's a person can eat they lunch, like I do now, Mohdom," explained an occupant. The second floor has a museum in the centre from which arched openings lead in spoke-like fashion to small rooms, each equipped with one rocking chair.

For a touch of mystery and history, see the Queen's Staircase, an ancient dark shaft seventy feet deep and about thirty feet wide, cut through the coral rock, which was once used as a masked road so that troops could reach Fort Fincastle on a nearby hill without danger from enemy fire. This excursion will also take you past the beautiful outlying homes of the international society which has drifted here from all over the world and enable you to see, over native pink walls dripping with bougainvillea and passion flowers, how the other half lives.

The nearest I got to the fabulous outer islands, which are rapidly being discovered by transients to the slight dismay of the yachted gentry who have built elaborate homes on them, was the First Annual Bahamas Agricultural Fair. The exhibitions were touching. A few coconuts, a few baskets, straw work, needlework, oversized vegetables, and a huge handmade wooden tuna fish. But the islanders beside their wares were eager and intelligent, looking quite ready for further development, the purpose of the Fair.

You may fly to the outer islands by Bahamas Airways or take the mail boat (picturesque, but the schedule slightly elastic) to Eleuthera, Androsis, Exuma, Abaco, San Salvador—I must at least mention a few of their tempting names.

What's the weather like and what does one wear in Nassau are two earthy but important questions. The answer to the first is to be prepared for the weather emotionally and physically. In theory it never rains in January and February and very little in March, but take a raincoat and adjust your mind to deviations. On the whole it is balmy during the day and can be cool enough for that fur stole (for large hotels), or a sweater across the shoulders in the evening. Some people dress for dinner, but since the line of distinction between a sun back and a short evening dress has become so vague, almost anything colourful will do; for the daytime, cottons and prints; and for formal hotel ladies, pale shantungs. Short shorts and bare midriffs are really forbidden in town. Bermuda shorts are acceptable, but the courteous are apt to conform to the residential custom of a cotton dress for shopping on Bay Street.

On Bay Street, that celebrated avenue of shops paralleling the water front, can be found antiques, silver, perfume, pipes, Daks, dresses made to order in twenty-four hours for $14.50 up, English tweeds for men and women. Dominating the whole shopping situation is the big cashmere sweaters subject. They are divine. They are *not* given away and some of us hold it is better to buy them at home rather than save a few dollars in the land of no return. However, Bay Street is a great lark; friends meet for comparisons and it is considered quite permissible to stop a stranger with, "Would you tell me where you found that?" Just don't be too surprised if it's Saks Fifth Avenue. At the far end of Bay Street is a small shop full of the most desirable tortoise-shell pins, cuff links, combs, belt buckles, and buttons which make portable souvenirs.

The basket market will introduce itself. Native stands are concentrated near the water where the street widens to a big square. The sellers have made baskets at home and brought them in from outlying villages, bearing the load on their proud heads. They are embarrassingly cheap to begin with, but here bargaining is considered part of the fun. They are also irresistible. "Please," the laden tourists beseech each other, "please promise me you won't let me buy any more baskets." But you will need them for carrying wonderful gloves, for bone china, for those five permitted bottles of half-price liquor, for everything but a certain native item advertised in the window of a real-estate man: "An island for sale. Choose from 2000 for sale at bargain prices right on Bay Street. $4,200 up." It was all I really wanted.

U. C. C. A.

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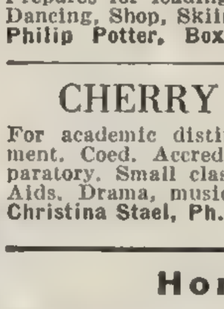
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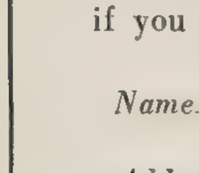
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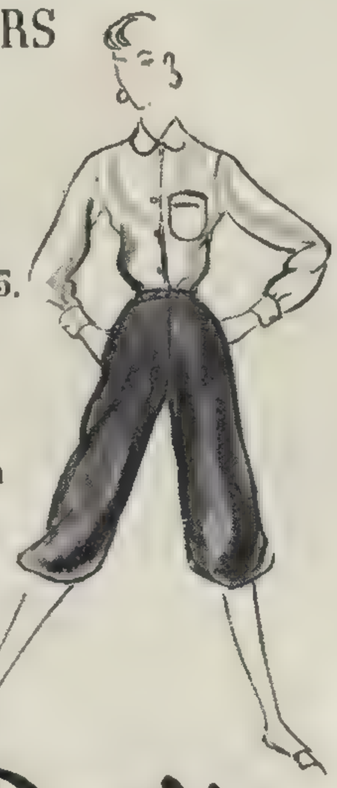
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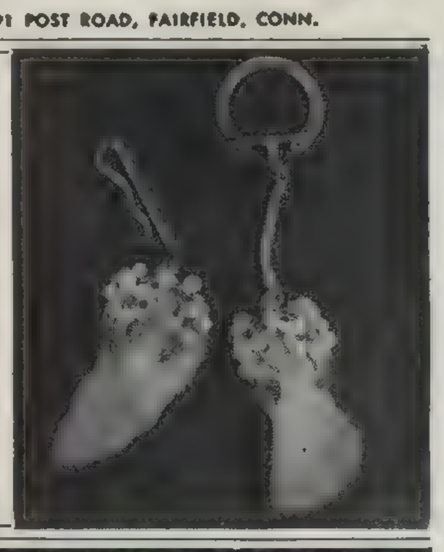
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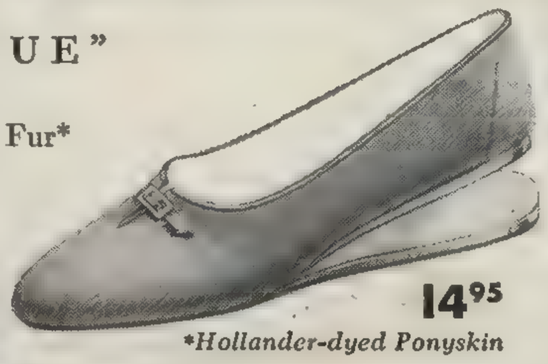
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SHOP HOUND

. . . *September firsts*



New fur short cut: a broadtail jacket cut to the hipbone, along slender lines. This much fur—smart over narrow sheaths, wide-belling skirts. Chances are you'll leave it unbuttoned often—there's a red silk Paisley lining. Argentina black-dyed broadtail-processed lamb. Sizes 8 to 16. $165 inc. tax. Harold J. Rubin, 52 East 56th Street, New York 22.





Fashion news—knitted in: two-piece dress with the smart knitted slimness. The overblouse has a notched collar; the skirt is slender. Grey or black wool, white knitted binding; slate blue or taupe with black. Sizes 10 to 16. $39.95. Gene Burton, Carrousel Shop, 396 South Lake Avenue, Pasadena 1, California.

New proving ground for fur: proving, here, that beautiful fur can take an unexpected cut, look smart, very new. This: Norwegian hair seal, with a parka-cut to its silky silvered-greyness. Wear it with authority in town, over jersey sheaths, slender city tweeds. The coat, with the new mid-thigh length, $575 inc. tax. Henry Greenhut, 745 Madison Ave., N. Y. 22.





The leopard bagged: handbag that might be the modicum of fur you'd carry with one of the smart, slight new greatcoats this autumn. The fur is African leopard; the handbag is beautifully lined with leather; is 12" high, 11" wide. $100 including tax, postpaid. Oce Leopard, 244 West 39th Street, New York 16, New York.

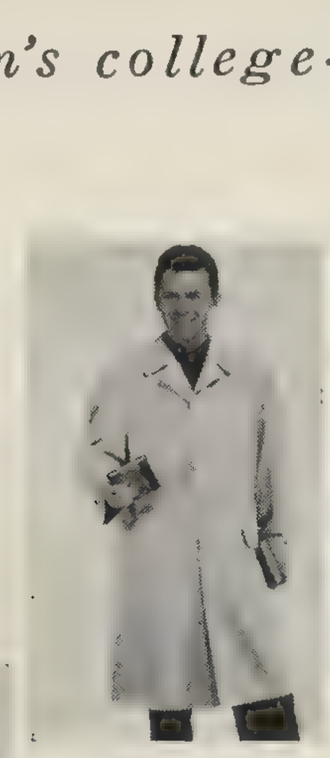
New sepia-red shoe: the reddish-russet colour that's a new basic shoe-shade for black, brown, dark blue (see August 15 Vogue). This slender slipper has a little strap across the instep. It's new Corkette calfskin—grainy but soft. A Capezio shoe, $13.20 ppd. French Boot Shop, 541 Main Street, New Rochelle, New York.



MIEHLMANN

SHOP HOUND

...men's college-finds



The knee-length coat: now, a raincoat that's likely to see plenty of action in sports cars, stadiums, en route to classes. Reason? The ease involved in sitting and walking. Zelan-processed cotton gabardine, tartan-lined. Sizes 34 to 42, regular; 38 to 42, long. $19.50. Roger Gray Ltd., 18 East 46th St., N. Y. 19.



Red-letter sweater: meaning one to be underlined on a man's college list. This Shetland pull-over can be charcoal grey, heather-blue or green, black, charcoal-brown or beige-grey. Sizes 38 to 46, $12.50. Fenn-Feinstein, 9 E. 49th St., N. Y. 19.



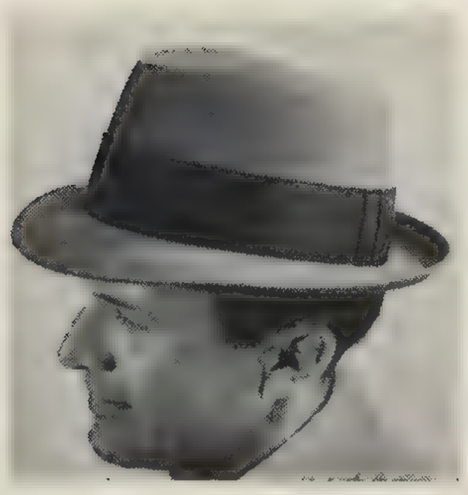
The stone shirt (left): not for fakirs—it's a new neutral colour, equal parts of grey and beige, for a college man to wear with grey or brown tweeds, or flannels. Oxford-cloth shirt with a button-down collar, $8.50. Brooks Brothers, Madison Ave., at 44th St., N. Y. 19.

Button-down shirt (below, left): 'way up on a man's college shopping list. The news here is in the fabric—it's Black Watch tartan in a new zephyr-weight cotton. By Gant of New Haven; fabric by Lanella. Sizes 14½ to 16½. $8.50. Paul Stuart, 18 E. 45th St., N. Y. 19.





Black watch night watch: a bathrobe of Black Watch tartan in Viyella flannel-and-cotton; a college man will find it useful for pipe-and-slippers life. The bathrobe—it's washable—by State-O-Maine, $29.95. Small, medium, large. Abercrombie & Fitch, 360 Madison Avenue, New York 19, New York.



New hat colouring ahead: rusty olive green for a snap-brim felt fedora. Handsome colour with a black and olive green herringbone suit. Sizes 6⅞ to 7½, $12. J. Press, 341 Madison Ave., N. Y. 19.

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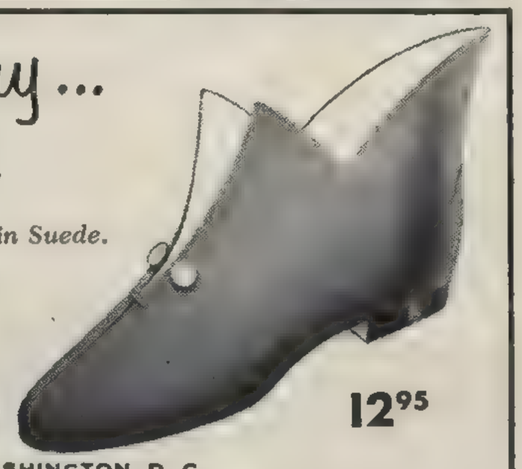
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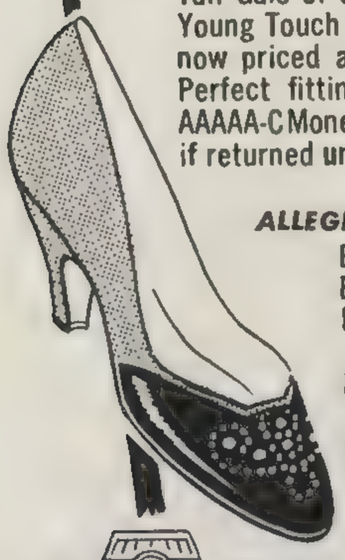
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SHOP

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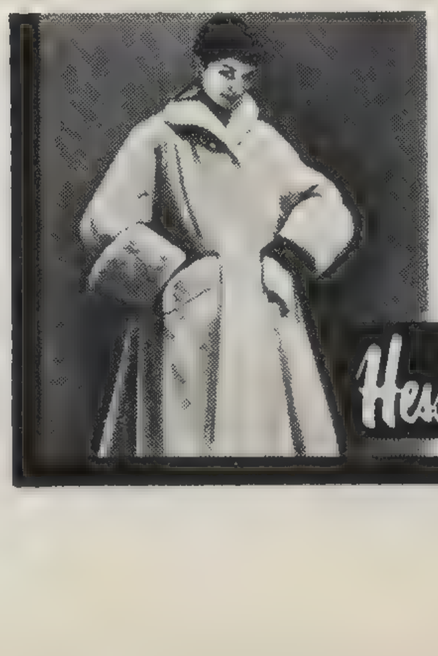
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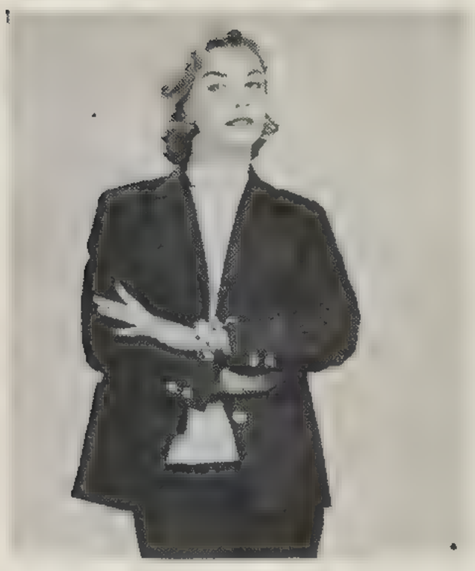
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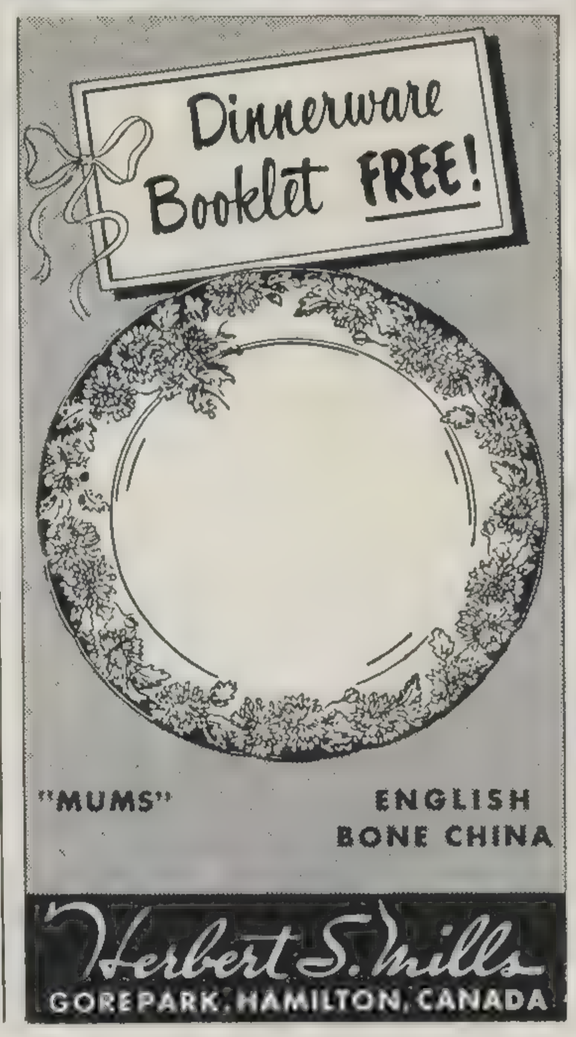
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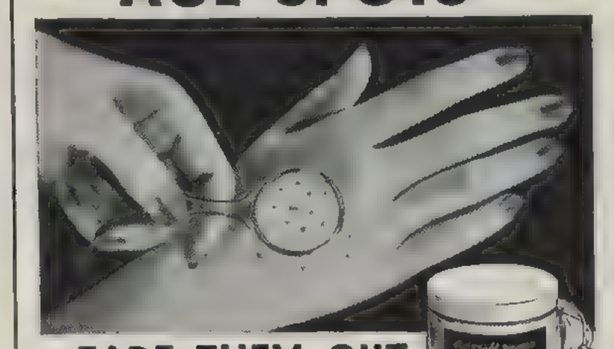
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SEPTEMBER 1, 1955

COVER

First time an American fashion magazine has shown, in the first Paris report, a Cover from the collections. Here, the new Paris line: slenderness, with soft volume at the shoulders. Dior's grey tweed costume—slip sheath dress, short jacket, turtle-neck gilet—all, seeming slimmer because of the folded stole. Dior's hat: a Chinese bowl of pheasant feathers with broadtail, worn low. Costume, in America, at Henri Bendel; Marshall Field; I. Magnin; Holt Renfrew of Canada. Lipstick: Christian Dior's "No. 77."



HENRY CLARKE

PARIS COLLECTIONS

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Vogue's eye view:
Paris hat in the ascendancy— THE CASQUE

If a woman could choose exactly one piece of fashion from the new Paris collections, this would be Vogue's advice: choose a casque. It's a romantic and wonderful head of hat, of course—but that's not all. As Vogue's editors see it, it's also the beginning of a new look. The hat *as* a hat is once more in the ascendancy, and what's more, it has tremendous bearing on the total fashion silhouette. In Paris, this season, slenderness still stands as the basis of fashion, but for the first time in a very long time, there's also this: soft bulk over and *above* slenderness—soft bulk in the form (to name just one new form) of beautiful, full-bodied hats.

Whatever shape the casque idea takes, it gives a new impression of a woman: this much hat, set this deeply, makes the eyes seem enormously appealing. That's one reason why Vogue says: if you're looking for a look, see above. (And that's the direction not only for this page—but also for the new Paris collections as a whole.)

This casque: Dior's light handful of brown and beige pheasant feathers—one of the newest pieces of fashion to come out of the current Paris collections. In America, at Bergdorf Goodman; Neiman-Marcus; I. Magnin.



PARIS: THE RISE *of an* ALLURING NEW LOOK

Vogue saw them all—the 3,000-plus fashions unveiled by the Paris *grande couture*. But something more, something rather momentous, emerged above and beyond new silhouettes for coats, suits, dresses.
This autumn, the collections seem peopled by a new race of women—women with a new allure that offers every woman a new way to look at herself.

The basis of this new look is three-fold: it begins with the body, then rises to encompass the hat, and—very important—a soft new movement at the shoulderline. The body, smooth and supple under flexible new sheaths, is corseted, to be sure—but via a corset that's like a disciplining second skin.
Above this: a face with eyes made up for slight mystery even by daylight; and a hat that's a key to the whole silhouette.
This new hat doesn't perch *on* the head; the head is *in* the hat; and this heavy-hatted look, over slenderness, has a new, devastating allure.
Then, adding still another dimension, there's new bulk muffling the shoulders of the slip-sheath dresses—in the form of a big wrapped stole, or a small shoulder-fitting cape, or a deep cape-collar.
And for late day and evening, this new shouldery movement is managed (at Fath) by ballooning sleeves.

These new muffled shoulders appear on slenderness at Dior, Balenciaga, Givenchy, Fath—and each house has its own methods of raising the volume of the supple-bodied silhouettes.
Dior's new suits have short, slender jackets, and he adds bulk to them via big soft stoles, sometimes buttoned on.
At Balenciaga, one of the most beautiful costumes is late-day black: a slim tunic dress top-heavy with a big black-fox ruff that flies a floating back-panel (Patou puts a fox muff as well as a fox ruff on a wrapped brown dress).
And, many narrow little Balenciaga suits are shown this year with bulkier new pillboxes—a drum-size chestnut velvet hat, for instance, for a chestnut velvet suit with a muffling collar.
Some Givenchy additions to the shoulder line: softly voluminous cape-sleeves on wrapped fleece coats; great drawstring sleeves on the jackets of slip-sheath dresses.
As for the Fath balloon sleeves—they float from dinner and evening dresses; even from an organdie bride's dress.

Rising new look: Dior's supple sheath curving up to a bulky stole, full-bodied hat

Left: Black wool bouclé sheath, muffled here in Dior's short new jacket, a back-buttoned turtle-neck that has a bulky stole buttoned around its shoulders.
The hat's the casque—and a key to this look of new, devastating allure.
The whole look: in America at Bergdorf Goodman.

HENRY CLARKE

And: Paris has a thousand new ways by which a woman might vary the new look. There are high waists, implied or definitely marked in many dresses.
Glimmers of the Orient appear in everything from hats shaped like Chinese bowls to mandarin evening dresses. Greens recur both day and evening in every tone from olive to tropical-leaf.
Some slendernesses have leeway in the form of pleats—Givenchy puts pleated fans at the sides of otherwise narrow skirts.
Dior gives some new skirts real latitude; shows full-skirted bolero suits, late-day dresses. The newest colour for evening is—black; and the favourite evening coat is a red velvet sweep. Strapless evening sheaths wear shoulder-high gloves for a long-sleeved effect; and actual long sleeves come as a surprise on pale grand-evening satins.
(Every couturier has made at least one pale-blue evening dress.
Among them: satin at De Rauch, tulle at Balmain, chiffon at Dessès, moire with satin at Fath, moire with mink at Balenciaga.)

Day or evening, there's a terrific concentration of fur: fur accents, fur linings, magnificent fur coats. Lanvin-Castillo makes long-haired beauties of blue fox, cross fox, and white lynx (making a snow goddess of the woman). Fath shows a reversible mink coat, that reverses from white mink to brown.
At Patou, black Alaska sealskin appears in an exciting new coat—pillar slim, with a silver fox tuxedo-front and collar.
Leopard or wildcat coats or collars are in almost every collection.

Finally, a delicious list that applies to allurements slender or full. Tulle face veils. Brocaded evening slippers.
New miniature Louis heels (a Delman-Dior invention).
Pointy-toed slippers in black with brown, at Fath. Tiny glittering pins in groups of six or more, set on pale satin Fath hats. Brown gloves in many shades, crinkling under the seven-eighths sleeves.
The return of jet, the beautiful pseudo-opal jewels, at Dior; and the big blazing pins he centres on his evening décolletages.
The Chanel jewels, still phenomenally interesting—huge, scene-stealing fakes, copied from her own fabulous bona fide pieces. Givenchy's wildly asymmetrical hats; and his clipped white eiderdown coat that looks like a fur from another planet . . . Venus, maybe?



Paris: rising Dior looks

Bulk above slimness

Above: Simply put, the bulk Dior puts above his new slip-sheath dresses (sheaths made flexible, minus all adornment). Here the bulk's a little bolero, collared and faced with black-dyed beaver and lined with quilted black silk. Costume, in black-and-white tweed, worn with agate jewels, and the hat Vogue sees as *the* Paris hat: the deep-set, full-bodied casque. Jacketed dress, in America at Altman's.

High-buttoned herringbone

Right: Newly flexible sheath dress, with a high button its lone adornment—Dior's bold new black-and-white herringbone tweed, with a fly-front closing. It's part of a costume; is shown in the collection with a loose, three-quarter coat to match. Other Dior notes here for which Vogue sees a very happy fashion-future: the jet jewellery, deep-set hat.
New high-tongued opera pumps: Delman-Dior.

HENRY CLARKE





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Paris: the slip-sheath dress

Lanvin-Castillo's tweed casing

Above: As Vogue sees fit, in Paris, this autumn, it's mostly this way: lightly sheathed like a slip, unbelted, a beautiful figure less stated than implied. Lanvin-Castillo's chestnut-brown slip-sheath defines the new non-fit, has a necklace of seams at the throat, is furred with a vast fox muff.

Givenchy's unadorned tweed

Right: One of Givenchy's many excellent achievements with the new non-fit, complete unclutter. A slip-sheath dress of oatmeal tweed, with a long, unbroken body line. Shown with it at Givenchy were a leather hat and jacket, both lightly furred with nutria. Dress, in America, at Henri Bendel.





HENRY CLARKE



Paris: Balenciaga changes

Tunics bloused, panelled

Left: Balenciaga's version of slimness with bulk—
the black form his famous tunic now takes,
a slender stalk of a dress under a great bulk of
black fox collar, that floats a wool panel to the back.
In America, at Nan Duskin; Neiman-Marcus.
Right: The commotion of the collections,
the Balenciaga tunic gathered at the back onto a
low-set band. Vogue's view: as it stands,
for the woman with a taste for strong fashion;
for everyone, a line to watch as Balenciaga modifies it,
beautifies it. Toast wool with a white casque hat.
Above: One of the coats with which Balenciaga
makes costumes of his new tunic dresses—
grey wool with a glimmer of the Orient
in the cut, a little low-set back belt.
(He shows this over a darker grey jersey dress that has
the new back-bloused tunic, button-on turtle neck.)
Costume, in America at I. Magnin.



Paris: bulk in high places

Balenciaga bulk: overcapes

Right: Ripe for fashion-success, the cape—soft new movement over slim shoulders. Balenciaga, a past master of capes, continues them this year; and this may well be their year. This cape, fringing wide over a slenderly straight suit; costume, brown wool with a frieze-work texture.

Givenchy bulk: cape sleeves

Below: Another form of bulk over slenderness—this wrapped coat of deep black wool fleece, the body tapering; the sleeves soft, wide folds of fabric that materialize into a cape at the back. In America, at Russeks; Simpson's of Canada.



The Fath balloons

Right: The new look at Fath—this black velvet dinner sheath with ballooning sleeves that make the body seem slender as a wand. Pink sparkle in the pendants and the pins. The dress, in America at Bergdorf Goodman; Morgan's of Canada.

HENRY CLARKE



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Paris: the slow fit

Balenciaga's slip-sheath

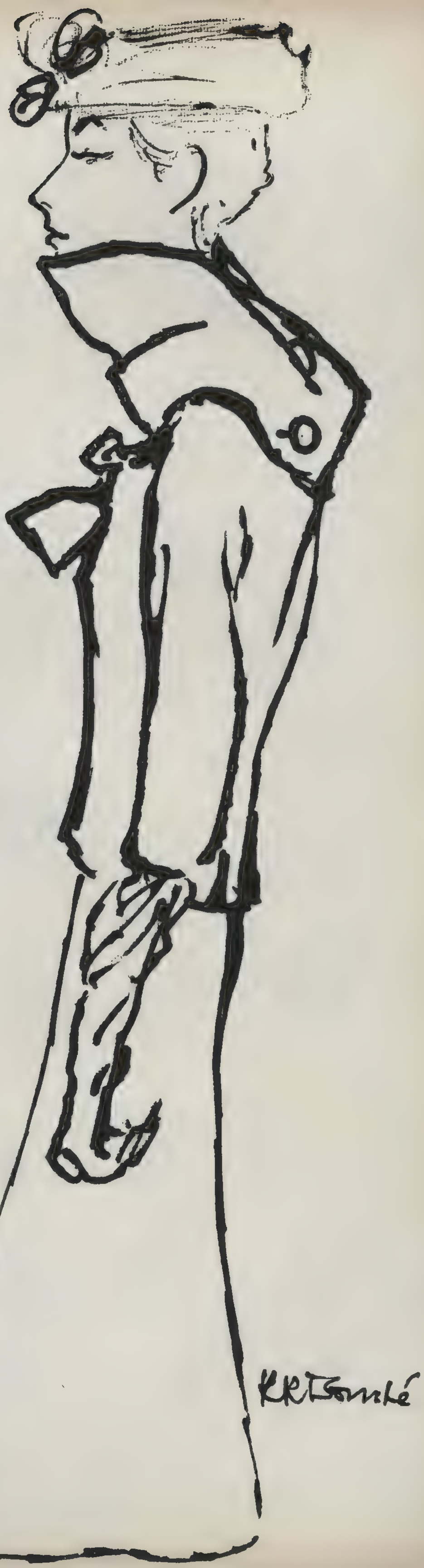
Above: Balenciaga's approach to the new slow (not quick) fit—a supple dress of loosely woven black-and-white tweed, double-breasted far down, small-belted at the back, furred with an ascot of black Alaska sealskin. Suit, and velvet toque, in America, at Filene's; Simpson's of Canada.

Balenciaga's slip-suit

Right: Slender slow-fitted slip-on suit of thick black wool, the top narrowing down to the hips, a turtle-necked scarf bulking high at the throat, emphasizing the slimness below. The hat, a tambourine of white tulle and satin.

Chanel's non-fit, non-fur

Facing page: Chanel's racy version of slow fit—a leopard-cloth sweater, a little moulded at the front, loose and straight at the back; the skirt, a straight streak of cherry-red wool jersey. Shown with a small squashed red hat.



Paris:

Dior's new fullness

Bolero suit, wide skirt

Right: This is Dior's stand, in relation to full skirts: yes indeed—he shows them day and evening. Typical of many Dior day costumes, a grey tweed two-piece dress and bolero, leather-belted, the latitude a matter of inverted pleats. In America: Bergdorf Goodman; Nan Duskin; Marshall Field; I. Magnin; Holt Renfrew of Canada.





Late-day latitude

Above: Many of Dior's short late-day dresses are charged with a new explosive fullness. Handsomest case in point: this dress of black poult-de-soie, the bodice deeply bared and tightly sleeved: the wide band that sleeks the waist continuing down to the hem; the skirt shortened and given a fantastically full treatment. In America, at Lord & Taylor; Nan Duskin; Marshall Field.





Paris chinoiserie

Dior's new mandarins

Dior's most elegant late-day look (Vogue sees this
for the woman with a taste for strong fashion):
the black, mannered brilliance of his mandarin costumes—
high-throated Chinese coats and jackets,
over his new slip-sheath dresses.
Left: Mandarin coat of black silk-and-Acrilan shantung,
back-buttoned, slit at the sides, imperially jewelled
at the centre front—worn over a matching
slip-sheath dinner dress.
In America, at Altman's. Hat, at Bergdorf Goodman.
Above: Chinese jacket of jet-black satin, wrapped back
and tied at the side; dress with an intricately twisted
halter top. Instead of a hat—a jet tiara; jet
necklace, earrings. Costume, in America at Lord & Taylor.
Right: Black satin mandarin coat, buttoned at the back,
side-slit all the way from the ribs. Under it, a long
sliver of black velvet, with a V-back, a delicate flowering
of rhinestones and emerald-green jewels at the bosom.
The costume, in America at I. Magnin.

HENRY CLARKE





How the new Paris suits use fur

Balenciaga: tweed plus Persian lamb

Left: Collar for this collarless suit—a looped scarf of black Persian lamb. And here again, the mellower new Balenciaga fitting (still loose, but now suggesting a sinuous figure), with this new nuance—a jacket dipped longer at the back and belted low. The tweed: two loosely woven shades of green.

Green caracul: Fath fur-touch

Right: From a collection studded with unusual furs, a green tweed suit with a caracul collar and muff both dyed to match. And the collar's closed with what looks like the longest tab in Paris; seams seem to continue it to the jacket hem. A spirited young look, this one— and youth is the theme at the House of Fath.

HENRY CLARKE

VOGUE, SEPTEMBER 1, 1955





Ermined dinner suit: Dessès

Above: On this jacketed dress of brown wool,
a big, tailored shirt-collar of white ermine—
a supple costume for late day, dinner, that can itself
provide all the coat-service a cool night needs.
The heavy-hatted look:
via Dessès' white ermine helmet.





Paris furring, continued

Twice-furred hat: Dior

Above: Luxurious version of the casque,
the deep-set, full-bodied hat that hats so many
slender new Paris fashions—here draped by Dior
in white ermine and black mink. He calls this "Visite"—
certainly a very late-day visit;
perhaps to a restaurant for dinner.
In America, at Bergdorf Goodman.

Sealskin with herringbone: Patou

Left: The new look of bulk above slenderness,
accomplished by Patou this way—big collar
and broad facings of black Alaska sealskin
on the slender tweed coat that coats
his slender tweed slip-sheath dress.
The tweed: a bold new black-and-white herringbone.

HENRY CLARKE · ·



Overflowing red fox: Lanvin-Castillo

Directly left: Over a checked tweed suit (brown, beige, cream), a checked coat with so much red-fox lining it spills over to form a huge fluff of collar. Fine example of the lavish use this collection makes of long-haired fur—foxes, red and blue; white lynx.

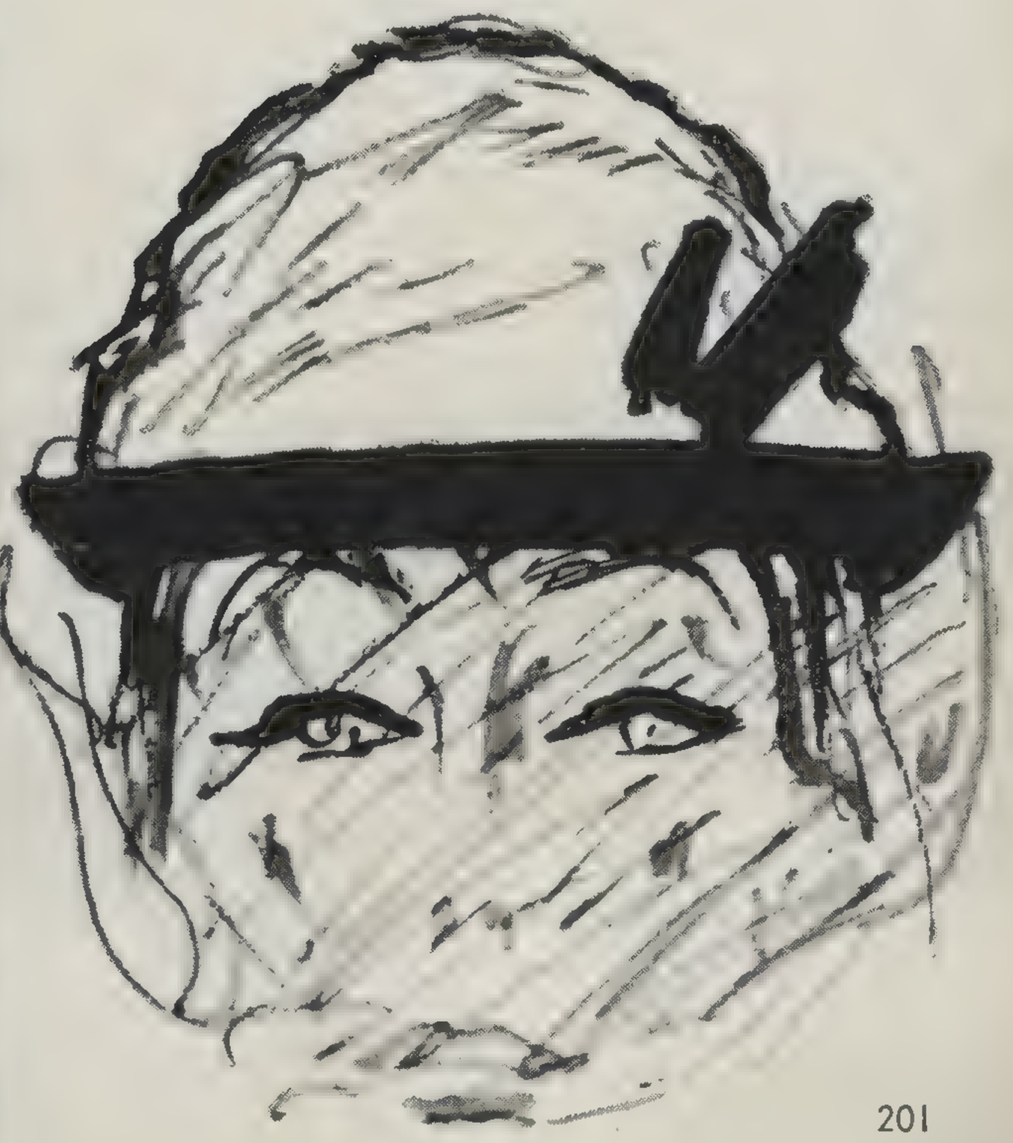
Sealskin slip-cover cape: Balmain

Below, left: The new movement at the shoulders of Balmain's darkly striped tweed dress—a close-shaped cape of black Alaska sealskin, that slips over the head and closes invisibly via a hidden zipper. The head it's slipped over here, wearing one of Paulette's new "cagoulard" caps, a black jersey hood cut long enough to form a gilet. Cape, in America at Holt Renfrew of Canada.

Ermine bowler: Dior

Directly below: Suit hat with a new kind of fashion-snap—the very tailored little bowler that Dior tailors of white ermine and black velvet. To be worn as here, as per Dior 1955: straight on, and scarcely clearing the eyebrows. In America, at Bergdorf Goodman.

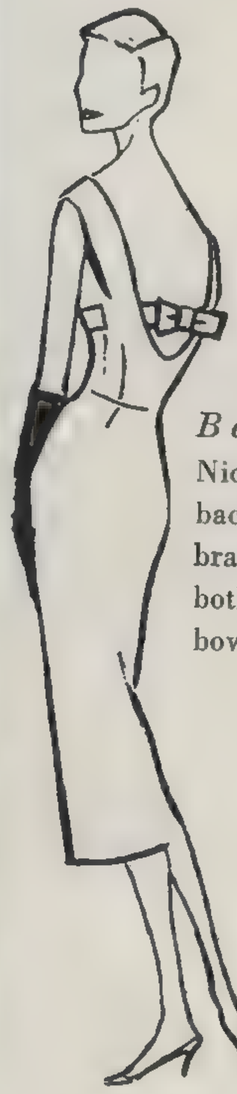






Where Paris differs: 16 collections looks

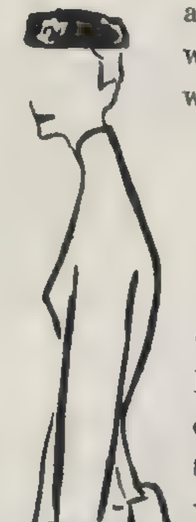
Supple sheath At left, Dior's grey tweed dress—but that's not all. To understand its subtle fit, see inside. There's a lining that fits as intently as a foundation: attached here and there inside the dress, it prepares for the sheath's cling. (Note to the woman who wants a dress to "do" something for her: this practically diets for her.) In America, at Henri Bendel; Marshall Field; I. Magnin; Holt Renfrew of Canada.



Bandeau dress
Nice line for a pretty back: Maxime de la Falaise's brassière décolletage—it's both scooped and (separately) bowed. All, white Orlon satin.



1955 Empire
Evening dress by Heim. This column's other news: alpaca made of silk, wool, and Acrilan—coral with a cherry ribbon.



Obi panel
From Nina Ricci, a black satin dress with a panel looped, then flattened—wearable obi.

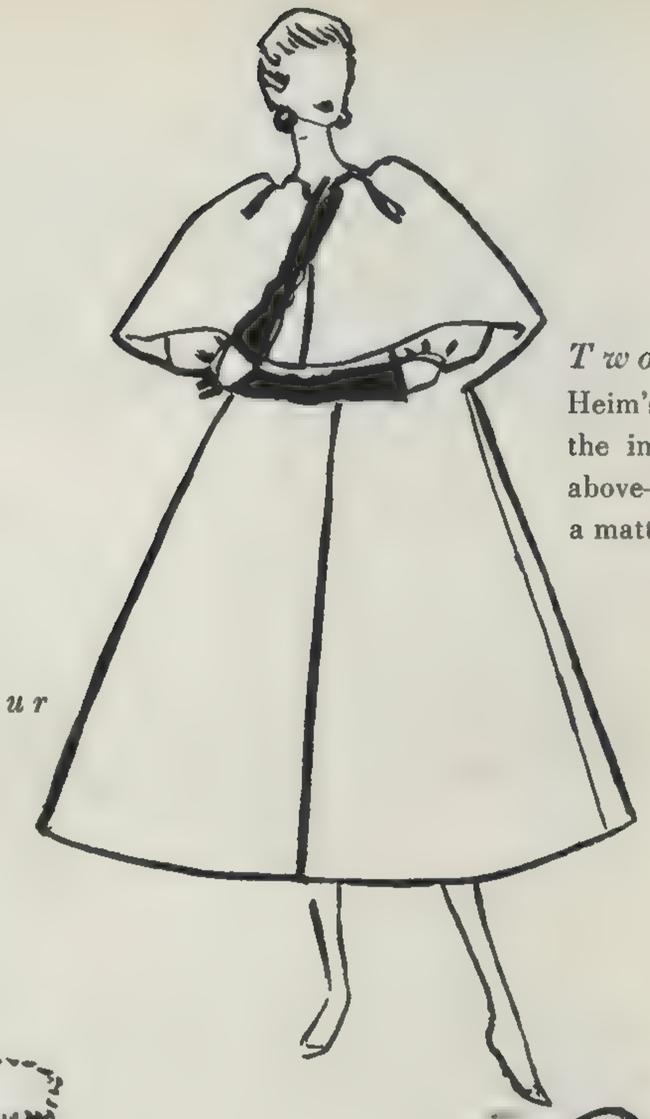


Full skirt, curled
Harem skirt—part of Dior's new Oriental feeling. This with narrow hem-band. In America, at Filene's; Holt Renfrew.

HENRY CLARKE



Small suit, big fur
Patou's black suit with a bit of braid, a supple fit, and this: an armload of fur (that muff marks the Patou suit look).



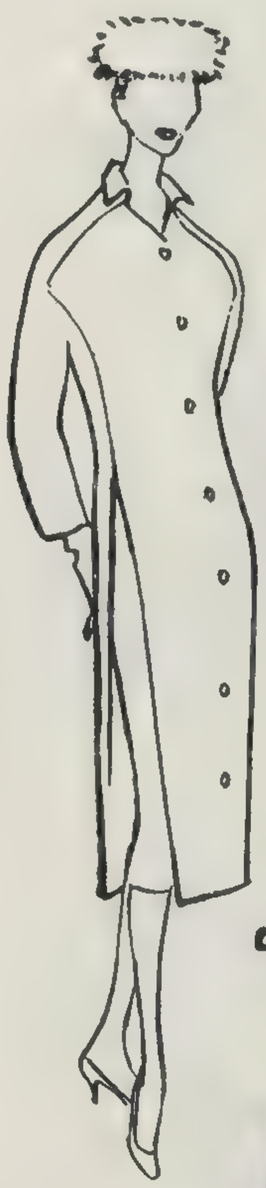
Two-layer cape
Heim's cape-coat, its skirt the image of the cape above—only difference a matter of degree.



New suit-height
Lanvin-Castillo's, this: a suit heightened by long jacket, high waist, high bow. Black wool. Here: Marshall Field.



Double obi
This is more of Dior's Oriental fashion—two sashes tied obi-fashion. The dress, black wool with a deep V neckline.



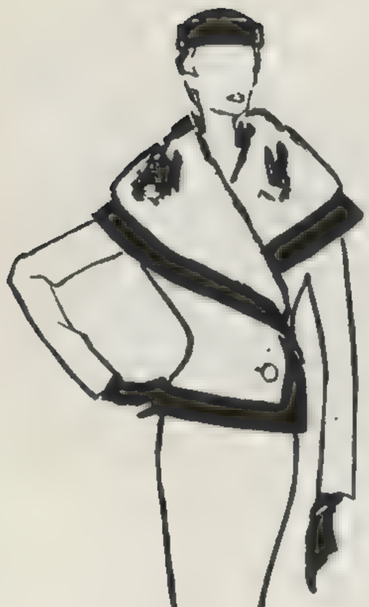
Chinoiserie
Day version of the idea that's such a delicacy at Dior this season—the mandarin coat and slip-sheath dress.



New side look
Young, slender, casual: side-buttoned wool separates; black suède facing. Maxime de la Falaise.



Tweed cape-coat
1955, Givenchy: the year (and new place) of the cape-coat. This, one of his all-inclusive coats: town, travel. Beige tweed.



Back blousing
Airy blousing: adding great elegance to Givenchy's slender suits. Givenchy detail here: a double belt. Macy's; Simpson's of Canada.



Pelisse, fur-faced
The fur-bearing coat idea goes off at a new angle in this instance at Givenchy: the pelisse, its mink facing, asymmetrical, buttoned.



Cagoulard
Paulette's three-way hood: cap, cape, and gilet in one—the cap, to be tossed back indoors. Black wool jersey: for the young and pretty.



Fur all..around
This is Nina Ricci's bulk above slimness: a fur-collared navy-blue suit bordered with velvet.

DRAWINGS BY BOURET

The evening differences in Paris

Givenchy's streak

Above: Pure line—the dash of the Givenchy collection. Black velvet with a centre panel of black moire, streaking up to a halter neck.
In America, at Bergdorf Goodman.

Dior's turban skirt; Dior's uneven train

Above, right: Dior's pink satin dress draped like a pasha's turban, very short, strapless, with long pink gloves replacing sleeves. In America, at Jordan Marsh.
Brocade slippers: Delman-Dior.

Right: Dior's most beautiful evening dress—the "oh-and-ah" item of his collection.
Layered black chiffon, short in front, trained.
In America: Bergdorf Goodman; Wanamaker's, Phila.; Marshall Field; I. Magnin; Holt Renfrew of Canada.



HENRY CLARKE

"WHAT HAVE I BEEN DOING ALL THIS TIME?"

By Sylvia Wright

If you have never, while reading (on a suburban train, say, every seat filled by a man who might always have been there, inexorably growing grey and paunchy in forever the same position, conning folded long the same inevitable newspaper) the life story of some person suddenly now successful, and some production the result; a book published, a deal consummated, a performance hailed; found then your mind, methodically noting the date of the first success; finally discovering the cold knowledge that he (or she) was at that time ten years younger than you (unutterably condemned to indistinction) are at this moment; then you need not with this article go on, proceed, or even (any further word for that matter) continue.

But if you do in this weakness find yourself trapped, and if you must know, he—inexorably, in Oxford, Mississippi, remaining being, and that not so surprisingly, but still trenchantly, himself (of this, enough!)—was twenty-seven when his first book was printed.

This is not as disheartening as some, like those eighteen-year-olds. I'll kill them. But I'm older than twenty-seven, and I haven't had a book published. I haven't swum the English Channel. What have I been *doing* all this time?

In his youth, William Faulkner once said, he spent some time in "undirected and uncorrelated reading." Could this explain my wasted youth? My own reading was as directed and correlated as a bulldozer. I read *The Little Colonel.* Then I read *The Little Colonel's House Party.* Then I read *The Little Colonel's Holidays, The Little Colonel's Hero, The Little Colonel at Boarding School,* and so on down to *The Little Colonel's Knight Comes Riding.* I read *Patty Fairfield.* Then I read *Patty in the City, Patty in Paris.* . . . Please don't write and tell me which ones I've left out. There are fourteen Little Colonels and I don't know how many Patty Fairfields, and this magazine doesn't pay by the word.

There are going to be howls of outrage, but I'll say it: reading all the Little Colonels is a waste of time. You can get the good red meat (only it isn't, it's bu'ful 'trawberries an' cream) by reading one. More is self-indulgence.

Faulkner might have read one Little Colonel—there are colonels in his background—but after that, I'm sure he skipped uncorrelatedly to *The Decline of the West.* Now I think of it, this could explain Faulkner. Anybody who wants really to waste time is at liberty to explore this theory for a Ph.D. thesis: Two Little Knights of Kentucky: Prototypes for Uncle Gavin?

I'm sure Faulkner never had to play field hockey. He didn't spend ten of the most formative autumns of his life buckled into shin guards, panting up and down hockey fields. Field hockey is total waste because adult life provides no opportunity to use its skills, which consist of hitting other women in the shins with a wooden stick.

My unconscious has also been saddled with shorthand. I studied it hard. It became so ingrained that I walked around town tracing signs in shorthand with my right forefinger. Even today, when I never use shorthand, I can't stop myself doing this. Every time I pass Schrafft's, I have to do the shorthand symbol. You should see me doing First National Bank of the City of New York, and "Wash your clothes with Surf and they'll smell like sunshine."

When I was released from the educational authorities, I discovered that the tendency painfully to acquire useless knowledge had become a habit. I promptly learned all the

leitmotifs in the Wagner operas. I can hum "The Renunciation of Love," or Hagen's "Perfidious Friendship" at the drop of a *Tarnhelm*. I might say I also spent some time trying to figure out how many bodies were in that grave in *Intruder in the Dust*. I'm still working on this.

I have now realized that I am too old to begin again, become uncorrelated, and get somewhere. I have come to the conclusion that the only salvation is to learn to waste time in the most complicated and difficult way possible. This makes you feel better. Take each day as it comes, and at its close, say to yourself, Today I wasted time as well as I could. Tomorrow I'll do it better. Gradually your life will be informed with new purpose.

This mechanism, offered in this preliminary treatise for the first time to the troubled citizens of the Atomic Age, and which I haven't been able to make up my mind whether to call compulsive sloth or creative inertia, may well save more people from expensive sojourns in mental hospitals than any other single finding, including finding you have no money.

Among artists compulsive sloth has long been known. Painters have a built-in device. They clean brushes. Musicians are perhaps less well-equipped; many show a pedestrian tendency to waste time by spending hours on the telephone blackening the reputation of other musicians. Writers, of all artists, are the most inventive. (I have to stop for a moment and mend my pencil sharpener. A piece just broke off, and it means a rather complicated gluing job. I may have to go out and buy some special glue. This pencil sharpener cost ten cents, but it was a good one. Waste not, want not.)

Women writers clean thoroughly. For example, they may carve the dirt out of the cracks in the floor with a bobby pin, or study the fine print on the Bab-O can. Brass is excellent: if you want to get the brass polished, invite a writer who is working hard on an article to stay with you.

But with a little time and thought, you can do better. I admire a writer I know who has a tin tray which he sprays with plastic paint. He always has to go out and buy a new colour because he doesn't like the one he's used before. Another writer cleans up his yard. He collects all the twigs, breaks them into exactly even lengths, and fits them into large facial tissue boxes, which he saves for the purpose. Packed with twigs, the boxes are used as kindling in the fireplace. Unfortunately, the supply is greater than the demand. At last report he had eighty-two tissue boxes filled with twigs stacked in his cellar, with the corners of the boxes carefully squared.

I have a friend whose apartment is so immaculate that she is hard put to it to be compulsively slothful. But she does not allow herself to slump. The other day, I found her contemplating a vase containing, as a winter decoration, branches of black alder, covered with small red berries. The berries had begun to shrivel a little, and were not as bright as formerly. "I'm wondering," she said, dreamily, "if they'd look better if I touched up each berry with a little red nail polish."

People who do not face up to things often call their compulsive sloth their hobby. This is prevalent among New Englanders, who are so rock-ribbed they hate to admit to needing psychic aids. One must, however, give New Englanders credit for the evolution of an excellent device, under the guise of a hobby. This is genealogy. By its nature, work on it can go on indefinitely, and the equipment, those blank books with holes in them through which you poke your ancestors further and further into the dark backward of time, is peculiarly, even ecstatically, satisfying. In addition, if you call it a hobby and it gets extensive enough, you can be an authority. A New Englander with whom I have a generic genealogical connection (he's my brother) has in this way become an authority—perhaps *the* authority—on the records of figure-skating competitions. Today, he owns volumes full of scores: number after number, each of which is enclosed in a neat box ruled in ink.

Do not think for a moment that it is only unusual people like writers and New Englanders who can be compulsively slothful. I know a simple housewife, who has two small children and does all her own work, who has created one of the most brilliant forms of compulsive sloth I know, one which, in addition, makes all the other mothers in the vicinity feel inferior. While she is making an adult-sized apple pie for her family, she makes small apple pies for her children and any neighbourhood children who wander in. She makes them in the caps of Coca-Cola bottles. First she digs the cork out of the bottle caps. Then she makes little circles of dough, which she cuts out with the gadget for making watermelon balls. She cuts up little bits of apple, dots them with little tiny bits of butter, sugar, cinnamon and puts on a little tiny top crust, which she pierces with a pin.

To rest up, my friend reads *The Letters of D. H. Lawrence*. She reads them over and over again, because she finds them restful. When Lawrence felt burned out, she tells me, he went into the kitchen and made marmalade. Probably he didn't have any bottle caps.

If you get really experienced, you can indulge in snowballing or concentric compulsive sloth. The easiest way to do this is to straighten things. You must throw away the pile of newspapers. But there was an advertisement you meant to cut out, so you have to go through them. While looking for your ad, you come upon one for soap flakes. Maybe you should add soap flakes to your shopping list. You go into the kitchen to see how much soap flakes are left. Just enough to wash that blouse. You get out the blouse, but it has a button off. You get out your sewing basket, which needs to be straightened out, if you're to find a button. This means winding all the loose thread back around the spools and securing it in those little slots. While doing this, you turn up a small sample of material which you were planning to make into a slip cover for your couch. So you take it out, and put it on the end of the couch to study the effect. While studying the room, you realize it is very messy. You must throw away that pile of newspapers. But first you have to look through them.

This is a simplified example, but you can snowball compulsive sloth into a whole day's waste, if you work on it.

Well, everything seems to be immaculate. Shall I sift the ashes in the fireplace? Rearrange the books according to the age of the author when first published? Paint my old trunk bright blue? I'm on the verge of having to do something uncorrelated, which might turn out to be constructive.



GREAT *year for* AMERICAN FASHION

There's change in detail, in colour, news in the line, but most of all there's this in the collections for the American woman—a new manner of dressing (based on a new manner of dressmaking), that's adult, assured, elegant in the most worldly sense of the word. The best American clothes have a perfected look; the simplicity is artful. Complete costumes are everywhere; designing is done by plan, not impulse. And underlying all the elegance, there's a terrific sense of common sense—it's rare, this autumn, to find a skirt too strait to walk.

One collection looms importantly even among the several that are surpassingly good: that of Traina-Norell. An American name that's known and respected throughout the international couture, it's signed this year to an especially distinguished group of fashions. Vogue shows the strong ideas here and on the following pages; watch closely. These Traina-Norell changes—the slender, pillar cut (day and evening); the return of the cape; long-line suits, belted; the longer length of short evening dresses—are more than silhouette-changes. Their perfected elegance marks a new chapter in Norell's design.

The pillars of the Traina-Norell collection

Strong fashion: the line cut slight from shoulder to hem, more-than-slightly high of waist. (Look for new slenderness, high waists implied, in Paris and Italy, too.) *This page:* Day news—miniature navy-blue wool coat (black Persian lamb collar) over slim wool-and-satin dress. *Facing page:* New evening elegance, adult and assured here, *à la* Traina-Norell—black wool dresses, pillar-slim. Both, of chiffon broadcloth—near right, with satin bodice (and the addition of shoulder-high gloves, shoulder-length earrings); far right, with a mink-rimmed cape, streamers. *Both pages:* Traina-Norell costumes at Bonwit Teller; Nan Duskin; Neiman-Marcus; I. Magnin. Gloves by Alexette Bacmo, Rosenstein bags, also at Bonwit Teller.

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News all along the line at Traina-Norell

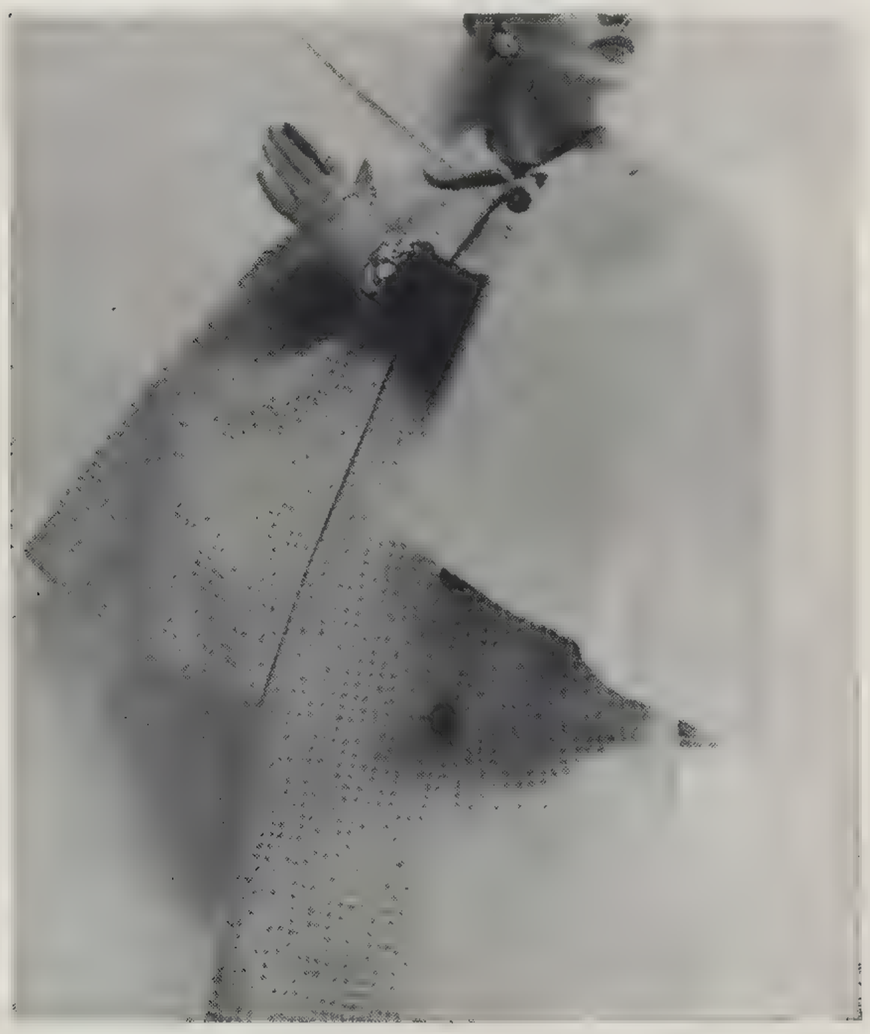
More silhouette-changes from a fine American collection—and a finesse of manner, an adult elegance, that's the great news in autumn fashion. *In the left-hand column:* Two views of one idea (there are dozens more in this collection) that Traina-Norell uses to stress close body-lines—jackets that are belted but not "belted in." They are shaped as closely at the waist as they are above it. Upper left, a country-travel suit of ivory wool tweed, closely pocketed below the belt. Henri Bendel; Bramson's; Nicholas Ungar. Emme hat. At lower left, town suit—a cutaway tunic of black British woollen, belted, with pockets that begin low and continue at great length. Bonwit Teller; Woolf Brothers. *Directly below:* A 1955 MacFarlane, the classic cape coat that's a new collection-stopper at Traina-Norell (more about capes, below). This one, sleeveless wool, checked taupe and ivory, caped to the wrist. Wonderful new travel look, city look. Coat, at Gunther Jaeckel; Julius Garfinckel.





American news: the return of the cape

Facing page: They are strong factors, here and in Paris—and they're beautifully handled in this important American collection. This seems certain: the cape is right again; many women are eager for it again. Traina-Norell uses capes on both coats and suits, separately, and as part of a costume—opposite, a cape makes a new kind of transition *between* suits and coats; jackets a sweater and skirt. Cape of cavalry twill (a British woollen) and wool skirt: Lord & Taylor; Montaldo's; L. S. Ayres; Frost Bros. Hat by Emme, who hatted this whole collection. Cartier diamonds, gold. "Orange Poppy" lipstick: Jacqueline Cochran.





KAREN KADKAI



Longer in America: new evening skirt-lengths

Dinner dress, tiered longer

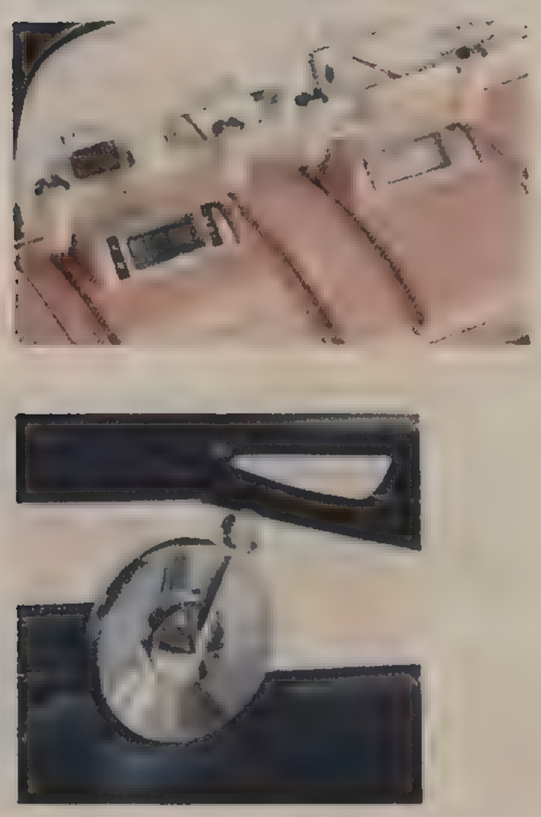
Left: The dress that will be unmistakably this year's dress at dinner parties, the theatre—the short evening dress extended to this new length: about ten inches from the floor. Here, one of a series of tiered-longer dresses from the Traina-Norell collection. The tiers, notice, keep to a narrow elegance of line; and there's this news, too—the evening elegance of wool (navy-blue chiffon-weight broadcloth). Dress, at Bergdorf Goodman; Wanamaker's, Phila.; Dayton's. The black satin opera pumps, from Andrew Geller.

Theatre suit, new godet length

Right: A this-year's look, at a glance (at the hem)—Trigère's theatre costume with the new longer skirt-length, and a very individual way of going about it: narrowly, with godets starting below the knee. Here again, the added fashion-attraction of wool in evening form, wool duvetyn in a new rouge red, with a ranch mink collar on the narrow jacket. Costume, Koret bag: Bergdorf Goodman. The costume, also at Marshall Field; J. W. Robinson. Jordan de Paris shoes; "Candlelight" Roman Stripe stockings. Diamonds: Van Cleef & Arpèls. "Theatre Red" lipstick: Germaine Monteil.

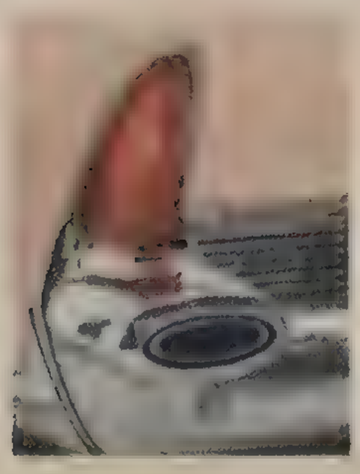
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This is Lincoln's 1956 "Premiere" and timing isn't
the only thing about it that's well ahead:
with the exception of airport limousines and the like,
this *now* is one of the longest cars in America.
Its body is new, its engine is new, its safety wheel
(the deep-dish design above) is new. So are
the airplane-like toggle switches that control
air for heating and ventilation (the air-intake
has been stepped up fifty per cent). There's a new
interior door-latch (third picture from the top);
new head- and tail-light arrangements; there's even
a new word for bumpers, it seems (here, they're
impact bars). And although the new Lincoln
will be delivered across the country this week in
any number of colours, *we* happen to love this:
it's a new colour, and that colour's beigy-lilac.

This autumn's fashion news— arriving by car



First look (unless you're practically Lincoln himself) at the newest Lincoln made. It's the 1956 "Premiere" and it's been timed a whole new way: timed to make its first public appearance at the same moment the great autumn fashion collections appear. Makes sense, this synchronization: a smart new car that might be the handsomest accessory a smart new fashion could have. (So *useful*, too.) Details about the car, across the page. Now, the clothes:

Dress: Tweed pull-over in taupe wool, wonderfully easy new piece of elegance. One piece, banded loosely, banded low. By Adele Simpson in Bellaine wool, about $90. At Henri Bendel; Julius Garfinckel; Neiman-Marcus; I. Magnin.

Jacket: Russian Crown sable the size of a little stole; gold brocade lining. Maximilian.

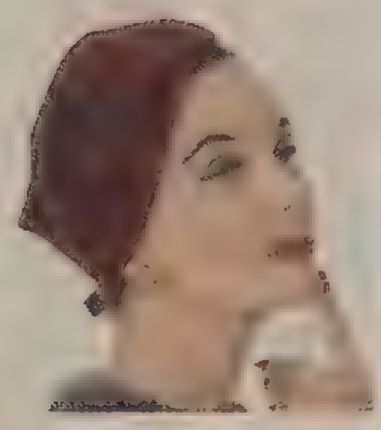
Hat: Garnet red—taupe's best hat. Lilly Daché.

Jewels: Flower earrings, starry pin, leaf bracelet, domed ring—gold, rubies, diamonds. Schlumberger.

And: Thin, almost golden stockings by Vanette. Brown alligator opera pumps, Saks Fifth Avenue. And a coral lipstick—Henri Bendel's "Coral Day."







KAREN RADKAI





The new American suit: a mere everything

It's simplicity itself, this new look in suits from the Ben Zuckerman collection. The cut is all, but it's a cut above—adult, perfected, slighter and slimmer than we've been seeing, designed to slide smoothly into the new winter coats. *This page:* This mere everything of a suit—charcoal-grey petit-point worsted. The longish jacket has a set-in waistband; slides smoothly over the slim skirt (and, later, into coats). About $185. Suit, beret by Beatrice-Martin, Koret bag, Wear-Right gloves: Lord & Taylor. Suit, also Julius Garfinckel; Frederick & Nelson. *Facing page:* Slight new suit in a slight new knee-length coat, a mere everything of a look—and everything's taupe, the smart new brown (even smarter here, noted with green). One of the best plans for city dressing in any collection. In Anglo fabric (wool, cashmere, Angora), about $450 complete. Saks Fifth Avenue; Dayton's; Neiman-Marcus. Gloves by Superb, also Saks Fifth. Sally Victor hat. Gucci bag. Diamond grooming: Van Cleef & Arpels. The "Duchess Glory Red" lipstick: Estée Lauder. *Both pages:* the costumes, by Ben Zuckerman.

PENN



HORST

Fur news—from a great American fur collection

It's quite the accepted thing: that good furs should have the fashion-properties of fabric—have suppleness, smartness, as well as the luxurious fact of being mink or broadtail or whatever. Which makes the furs here something of a tour de force—even in this era of great fur workmanship they stand out; they're three wholly new fur fashions, executed with a new inventiveness of cut. All, by Emeric Partos, who's now designing made-to-order furs at Bergdorf Goodman. *Facing page:* The fly-front mink coat. It's a first-time-ever achievement, this casual cut accomplished (here) in Emba Autumn Haze mutation mink—that's the soft, natural-brown shade. And so it's a truly happy-medium mink, marvellous over a town day dress, or a travel suit, or a dinner sheath. Hat, by Emme, also at Bergdorf. *This page:* Other new Partos approaches to fur: a jacket with bias front, straight-cut back (a never-before use of fur); a coat rippling with deep pleats at the back. Far right: Black-dyed Russian broadtail lamb (Hollander-dyed), with a pliant fall of pleats from the back-dipped collar. Coming through the door, right: White (naturally white) Indian broadtail lamb jacket with a black broadcloth collar, a cutaway front—worked on the bias. Partos uses this bias slant throughout the Bergdorf Goodman fur collection, with great fashion-results. This jacket, for instance: terrific theatre look over one of the longer (10 inches) new dinner sheaths, as here. Both hats, made to order at Bergdorf Goodman.



PENN



ROSSANO BRAZZI, wisely parlaying a wistful smile, a slippy but charming accent, and an appeal to women who are no longer girls, has become what his agent calls a "hot property." The heating agent: the Katharine Hepburn movie, *Summertime*, in which Mr. Brazzi played the Venetian lover, experienced and definitely irresistible. ("There are no men like that in Venice," said Mr. Brazzi recently in New York.) Success did not come suddenly to this forty-year-old actor who appeared in some sixty European movies, a few of which he directed, and in three American ones, in which he failed to flame although the respective stars were June Allyson (*Little Women*), Jean Peters (*Three Coins in the Fountain*), and Ava Gardner (*The Barefoot Contessa*). A nervous, talented man who studied law at the University of Florence, Mr. Brazzi in American interviews has a way of sounding as though he were a silent film star, reading from a publicity script: "New York is like a woman (pause), poison, but you come back."

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Lester Pearson, the U.N. Ambassador from Canada, who suggested that the world needs a "convention for the defense of peace-loving words against verbal aggression." ... The long shadow of a projected meeting of President Eisenhower and the Chinese Communists suggested by Senator George.... Walter Kerr's aroused, amusing, and bitter *How Not to Write a Play*, a book not so much for dramatists as for audiences.... The dinner-table erudites who know all about rockets and artificial satellites, their knowledge only exceeded by that of a ten-year-old boy.

PEOPLE ARE TALKING ABOUT... *The Virgin Queen*, an historically tousled movie with the Sir Walter Raleigh facts so telescoped that he seduces one of the Queen's maids, sloughs off the Queen, and goes off to the New World with his wife aboard, in the space of a few weeks; all this in addition to Bette Davis' shaved pate and dialogue so falsely Elizabethan that everyone sounds like Dogberry.... Maxfield's, the new ice-cream parlour, rather nineties in feeling, but without nostalgic cuteness, opening on New York's 58th Street.... The solid help for parents in the new book, *Prejudice and Your Child*, by Kenneth B. Clark who calmly and wisely explains the nervous tensions of prejudice on the prejudiced as well as on those prejudged.... The Trio Schmid, from Zurich, who not only yodel but sometimes throw in an astonishing Alpine spurt of jazz rhythms in smarty U.S. night clubs.... What Gilbert Highet calls "The View from Marquand's Head," with a few writers at last abandoning microcosmic introverted themes for the broad social structure, revealing thereby a resemblance not only to Marquand but to Thackeray.... A power cruiser named "Say When" and its miserable dinghy, "Now."

PEOPLE ARE TALKING ABOUT... The complicated but amusing game, "Stock Market" (a little like Monopoly), with private tips and news tips controlling the buying and selling of such stocks as Crime and Strife Publishers, Useless Business Machines, Outlandish Tell and Tell, and Polecat, Balmolive & Beat.... Decca's small, semiprecious treasure, three recorded works of the Spanish composer, Arriaga, who died in 1826 at the age of twenty, leaving a meagre legacy of playful, ardent music.... *This Is Goggle*, a deeply funny book filled with the realistic lunacy of bringing up a boy, written skillfully by Bentz Plagemann who has managed to be sensitive about the parents' side without giving in to the humourists' extra tug of exaggeration that ruins practically all books about growing boys; this one has true helpless laughs, not television playlet ones.... Hollywood's agile leap into the rear guard of the Oriental rage with some of its new movies full of sweepingly beautiful Hokusai scenery (orange-billed ducks, foam-peaked blue waves, ravishing kimonos) which dwarf both the direction and the puny plots.

PEOPLE ARE TALKING ABOUT... The song, "The Yellow Rose of Texas," which seems delightfully like a marching song, backed by fife and drum corps, from the sound tracks of a good Civil War movie.... The 31,800,000 mothers and children this year who are to benefit by nutrition and disease control programs, aided by the United Nations Children's Fund.... The LP recording, *The Art of Ruth Draper*, which contains three of her exquisitely observed and constructed monologues.... The somewhat out-of-focus movie, *I Am a Camera*, too long, and often too dull except for Julie Harris who shines like a firefly in the murk of Berlin's 1930 dives and sexpots.... P. H. Newby's fun novel, *The Picnic at Sakkara*, in which one of the characters is an Egyptian princess, old, and sharp as a switch blade, who wore in bed "a huge emerald of the same shade of green as the ropes that held up the lace curtains; and this, Mary realized, was the colour of the Egyptian flag. Mary knew she was in the presence of royalty because there was no sense of privacy."

HORST





New suit lines lightly furred



A modicum of fur—one unmistakable mark of this new autumn's smartest suits. Here the light fur touch applies to three town suits, long in line, whatever their jacket length. Hats that complete the compliment of fur collars: shaped small, sometimes shining with flat feathers. *Left:* A study in shameless flattery. Short jacket fluffed with silver fox, almost the most becoming of furs, coming back fresh into fashion. With it, more than a skirt—a slender dress. Costume of charcoal-grey Forstmann wool-with-silk, by Paul Parnes; about $245. Mazer bracelets. Gloves by Superb. All: Bonwit Teller. Costume, Montaldo's; J. W. Robinson. Mark Cross bag. Feathered hat: Hattie Carnegie. *Above:* Canadian sea otter, shaped like a coachman's coat collar, on a double-breasted jacket with a new degree of length; slim skirt. Black Forstmann wool tweed suit by Talmack; about $265. Saks Fifth Avenue; Thomas Kilpatrick. *Right:* A small shawl collar of ranch mink, on a long-jacketed town suit of black Forstmann wool, with its own overblouse of white rayon-and-silk satin. By Larry Aldrich; about $275. Bonwit Teller; Hudson's; Joseph Magnin. The Hattie Carnegie hat, jersey, feathered.



Fur-trimmed coat right in line

Left: Right in line with the new importance of fur well-portioned and placed, the fur-trimmed coat is back again, very sure of its way about town, its great place in fashion. This black-and-white Bellaine tweed coat, collared with black-dyed Southwest African Persian lamb, has the right slender lines of this autumn—small shoulders, a skirt that acquires enough width for walking. Coat by Seymour Fox, about $210. Gloves by Superb. All: Jay Thorpe. Coat, also at Hutzler's; I. Magnin. Bowed shower cap of black broadtail lamb: Emme.

Fur-lined suit—surprise fur

Right: Bright yellow rabbit is the fur surprise inside the long narrow box jacket. The *trompe-l'œil* dress, all one piece, has a high-built skirt, sweater top of charcoal-grey worsted jersey. Costume, by Herbert Sondheim, of black-and-white British woollen tweed, about $265. Gloves by Superb. Bienen-Davis bag. All at Saks Fifth Avenue. Costume, also at L. S. Ayres; Sakowitz. Hat by Sally Victor. Cartier gold, diamonds. The lipstick: "Enchanted Violet," one of DuBarry's two new shades at opposite extremes of the red spectrum. (The other, on page 226.)

PENN





New lines looking knitted

This is a strong statement: the strong understatement of knitting is great exciting fashion news. Here and on the following pages, we show you new town clothes, knitted or woven to look like knitting—all with the special underplayed sophistication once found only in custom-made fashion; all to be touched, this autumn, with small flurries of fur—maybe a sable collar or a fox muff, maybe a slanted beret of leopard, or light or dark mink. *Left:* Handsome costume for a big day or late day in town, with the look of knitting, a modicum of fur. Knitted black wool jersey jacket, shaped like a sweater and collared with Russian sable, over a short-sleeved dress. Costume, by David Crystal; about $130. This, the Alexette Bacmo gloves, Lesco bag, and stockings: all at Bergdorf Goodman. Costume, also at Julius Garfinckel; Halle Bros.; Hudson's; Blum's, Chicago; Montaldo's; Neiman-Marcus; I. Magnin; and other shops listed on page 256. Sidewise beret by Emme. DuBarry's new "Red Gold" lipstick; and a new meld of gold, diamonds, turquoises, amethysts, by David Webb. *Right:* Another wonderful, rather formal town costume with the look of knitting—this time, an illusion. Just so much coat of ribbed black wool, worn over a black wool blade of a dress trimmed with ribbing. Costume by Anna Miller; about $335. Koret bag. Gloves by Superb. All, at Saks Fifth Avenue. Costume, also at Montaldo's; Frost Bros. Mink on the side: a beret by Irene of New York. Liparé shoes. Strutwear "Dawn Beige" stockings.

RAWLINGS





RAWLINGS

VOGUE, SEPTEMBER 1, 1955

New lines—knitted looks *continued*

Suits with a knitted look, real or assumed. *Facing page:* Easy elegance, knitted in: a suit of black ribbed knitted Jasco worsted, with a long jacket, jewelled buttons. By William Fox; about $125. At Henri Bendel; Woodward & Lothrop. Fur: a slanted mink roller. *This page, below:* Very worldly, scarcely waisted town suit of black wool woven to look like knitting, given a shine by its small satin collar, satin buttons. (We added the diamonds.) The important portion of fur: a leopard beret by Sally Victor. Suit by Jablow, of Forstmann wool, about $155. This, and the calfskin bag by Rosenstein: at Saks Fifth Avenue. The suit is also at Sakowitz. *This page, right:* Brilliant suit of knitted red worsted jersey, with a long-drawn jacket, a great deal of offhand grace. Suit by Matlin; about $120, at Best's. And—the touch of fur on hand here is a fluffy black fox muff.









COFFIN

New line-up: small suits and slighter greatcoats



Here is the autumn's new shape of coat—nicely narrow, very slight of shoulder, sloping out a little to accommodate a suit. And here are three of the shapely new small suits designed to slide easily under coats. *Left:* Slight greatcoat of black zibeline, with delicate shoulders, sufficient *lebensraum* for a small suit. We show it at the Museum of Modern Art, dressed for a town day with a leopard hat by Sally Victor. Coat by Harry Frechtel, of Anglo wool, about $155. At Best's; Wanamaker's, Philadelphia; Hudson's. *Right, above:* Grey flannel suit, designed to undergo a coat with grace. The collar is twice tabbed, makes an excellent setting for jewels. A Handmacher suit, of a lightweight Miron wool flannel; $70. Bonwit Teller; Harzfeld's. The calfskin bag, at Mark Cross. Sidewise beret of purple beaver felt, by Mr. John. *Right, centre:* Another fine figure of a small suit—brown chiffon flannel with a slightly cutaway jacket. Suit by Brevity, of a Mayflower wool, about $75. Lord & Taylor; Best's Apparel. Hattie Carnegie cap. *Right, below:* Fresh and charming small suit of crimson Rodier wool, with an inconspicuous waist. By Branell; about $135. The suit and calfskin bag by Evans: at Henri Bendel. Suit, also at Famous-Barr. *All three suits* were photographed in the Sculpture Garden of the Guggenheim Museum in New York City.

EARLY ARRIVALS

RICHARD POUSETTE-DART



JEAN LATTES

B O B F O S S E at twenty-seven is a choreographic millionaire—his assets, the fresh dances in three productions: the Broadway musicals, *The Pajama Game* and *Damn Yankees*, and the new movie, *My Sister Eileen*, in which he not only plays the soda-fountain manager, but also dances with a simple Astairean elegance and a fresh leggy vocabulary. Light as a stick-man, with an eager-beaver face, Fosse slides along, unbraked, swings his small resilient body as though he were a Calder mobile. In New York he lives in a small black-and-white penthouse with his wife, Joan McCracken. He worries because he is mainly self-taught, never studied ballet. When he was at the right age for such study, he danced in "fixed" amateur shows, moved on to a burlesque wheel where the legend was, "Be a booster for Schuster."

B E R N A R D B U F F E T (left), a twenty-six-year-old French artist, paints sombre violent canvases that have had anything but sombre praise from the critics and sell—in spite of their gloom—at a consistently gratifying pace. A cheerful, sweet-tempered man, away from his paintings, Buffet lives in a Louis XV house near Paris, drives to and from the city in a jaunty American convertible.

D E L B E R T M A N N (right) directed *Marty*, the small, superb, coarse-grained movie that was the surprise hit of the year. A bland-faced, thirty-five-year-old Kansan, Mann is now burningly in demand; this month he will direct Thornton Wilder's *Our Town* for NBC-TV before moving on to Broadway, the riskiest theatrical ground of all, to stage *A Quiet Place*, starring Tyrone Power.



MICHAEL VACCARO



ROSITA DÍAZ GIMENO (left) plays with tangy success the guileful Okinawan boy, Sakini, in the Mexico City hit, *Teahouse of the August Moon*. A Mexican critic, neglecting to read his playbill, said on opening night to Jean Dalrymple, coproducer: "It's unfair to star Rosita, the boy playing Sakini steals the show." Miss Díaz is married to Dr. Juan Negrín, Jr., a famous New York brain surgeon and the son of Spain's last Republican premier.





NORMAN PARKINSON

TEDDI KING, a small round-eyed girl with a pie-shaped smile, sings with an easy, open warmth backed by good technique; last month, the Newport Jazz Festival called her "singer of the year." Miss King, now twenty-four, got her real start when the famous jazz pianist, George Shearing, hearing her sing at Boston's Storyville, took her as his first (and only) vocalist. Like the best of the modern jazz musicians, she avoids tricks and clutter, tries to give her songs a "good story line."

ANTHONY WEDGWOOD BENN, M.P., a brilliant young British politician, who was elected to Parliament at twenty-five, became one of its most controversial figures recently, at thirty, when he tried to renounce his succession to his father's title, Viscount Stansgate. (Inheriting it would mean leaving the House of Commons to enter the unpowerful House of Lords.) His proposal, voted down in Lords, may hasten needed Parliamentary reforms, putting an end to what one amused French journalist called "*noblesse obligatoire*." Wedgwood Benn joined the Labour Party on his seventeenth birthday; later went to Oxford and flew for the R.A.F. in World War II. With his wife and two little boys, he lives in a charming offhand house in London. He has a fast-racing mind, an uncontrived wittiness; is, undoubtedly, a man to watch.



TIM HOVEY is a nine-year-old child actor who affects the hearts of audiences the way meat tenderizer affects pot roast. In a slight, fairly funny movie, *The Private War of Major Benson*, he plays the youngest and droopiest cadet at a military school, finally tenderizes the grim, leathery Major by a series of sad-sack manœuvres, especially the slow, inexorable loss of his pants during a military review. Small, homely, and appealing, he looks as though his second teeth came in before his face was quite ready to cope with them.

DIETRICH FISCHER-DIESKAU a thirty-year-old German baritone whose voice has a tenor's lightness and a basso's richness, has been singing all over Europe to notoriously fat reviews. In Paris, the critics called him "one of the two or three greatest lyric artists of our time." A member of the Berlin Opera Company and a superb lyric tragedian, he somehow prefers lieder singing, has a special feeling for phrasing and shading, a delicacy of vocal touch.



LATE ARRIVAL:

DAVID CROCKETT—born, 1786; died, 1836; discovered by most Americans, 1955.



PEOPLE ARE TALKING ABOUT DISCOVERIES IN BEAUTY

PEOPLE ARE TALKING ABOUT... Hair going up, ears showing again (might start a run on theatrical drug stores for the famous old ear-flattening stickum used by actors).... About eyebrows, also on their way up, apparently. Instead of the standard circumflex, the new thing is a wing; newest way to pencil it is with a charcoal-grey pencil (soft compromise between black and brown, it seems).... About a whole new twist on permanent waves: curls wound quite tightly near the scalp, quite loosely toward the ends (a salon called Tarayans developed this as a way to give a soft wave immediately; to give a growing-out permanent wave a built-in second wind).... People are talking about a by-use of lacquer hair sprays: as a way to give a long bob a sparkling, light-catching patina at night (here, actual hair management is only secondary).... About clear ruby nail polish appearing again, now that ruby jewels are such good fashion news again.... About blue mascara for all the new evening greenery in fashion.

PEOPLE ARE TALKING ABOUT... The re-discovery (by thousands, apparently) of the old training-table drink: gelatin. One envelope of plain gelatin dissolved in fruit juice, hot coffee, or bouillon provides protein, adds only 28 calories, may help to strengthen fingernails, make hair more lustrous.... About another drink on the diet list that made news this summer: soup-on-the-rocks. Bouillon over ice with a twist of lemon peel.... About breakfasts of dieters and non-dieters being souped-up now, too; there's a soup-for-breakfast craze going on among people who can't face breakfast.... As for diet food itself, it's affecting grocery-shopping to an extent great enough to call for a survey. Call answered: almost a fifth of the drug stores in America now carry a fairly complete line of "groceries"; diet foods are *not* a drug on the market.

PEOPLE ARE TALKING ABOUT... Beauty aid from unexpected quarters. One example: foam rubber pillows which, by reason of their super-resiliency, seem to lessen sleep lines in the face; help prevent facial creasing. Another example: air-conditioned cars, which turn out to be the perfect way to "seal" a coiffure and keep make-up looking fresh en route to a party—not a flick of breeze to disarrange.... People are talking about the trend toward the beauty product with a delayed reaction, the product from which one can not expect immediate results. The hormone creams paved the way. Bee jelly is another current case where patience pays. This: part of a trend toward more therapeutic beauty products.

PEOPLE ARE TALKING ABOUT... Toothpastes coming in aerosol-bomb form (push-button dentifrices, no less).... About fluorine as the next property to be barkered in dentifrices.... About aluminum foil wrappings for soap to keep perfume intact longer.... About hearing aids in earring form (a company called Maico has built a unit so small that it can be installed in almost any hollow, fair-sized earring that a woman chooses—they're calling these Hear-Rings).... People are talking about ways to untan—themselves and sun-bleached hair. Ella Baché has invented a lotion that slicks away the outer layer of skin (this product, in use now at Anne Gérard's salon). To take sun out of hair, there's Tiz, a creamy, tinted spray that's sprayed on, rinsed off. Effects last until the next shampoo.... People are talking about beauty becoming more accessible; which it is, for all of the above reasons.

DISCOVERY IN COLOUR—FOR COLOUR. *Facing page:* Because this precise shade of red seemed the right shade of red to light the blackened colours in fashion this year, Max Factor made this lipstick—a sweet, bright, ruby red that he's called "Red Tape" (and to see how attractively it entangles itself with autumn fashion, consult the fabric colour chart in August 15 Vogue). "Red Tape" is worn again with the darkened amber tweed on the next page—and where it's worn it stays: there's a particularly colourfast factor in all Max Factor lipsticks. Other fashion material here: the turquoise and diamond earring from Van Cleef & Arpels; the completely new view of eye make-up.

RUTLEDGE





Suits: adding up to more fashion

KAREN RADKAI



Shown here, the suit newly defined—not necessarily a fashion that "comes complete," but rather a careful putting together of smart skirt, smart jacket, smart blouse, and, at left, a waistcoat as well. Other suit news: combinations tweed can make—with other fabrics, other patterns. *Directly right:* Suit compounded of separates. Black-and-white wool tweed skirt, topped with a red Vanetta velveteen cardigan jacket, a white knitted Orlon blouse. By Georgia Kay. Skirt, $13; jacket, $25; blouse, $13. Costume, calfskin bag: Bloomingdale's. Costume, also Thalhimers. *Right, below:* Herringbone tweed suit designed to be worn with a black and white polka-dot wool jersey blouse. The suit is "spear seamed" (a new diagonal seam that eliminates darts). By Adler & Adler. Suit, $55; blouse, $18. Suit, and blouse available at Bonwit Teller; Hudson's.

More length to the suit jacket; more than one tweed

Facing page: The suit here, more than it seems to be. The jacket can be a coat; and underneath, a tweed waistcoat and a pale-amber rayon crêpe blouse combine with the skirt to become a jumper dress. By Handmacher, in two tones of amber, about $140. This, Mosell earrings, Wear-Right gloves, Koret bag: Altman's. Costume, also at L. S. Ayres; Harzfeld's; The Broadway. Emme beret; Gucci umbrella; NoMend stockings. Customcraft calfskin opera pumps: at Jack Schaefer. Lipstick: a good rich red, a good note with amber—Max Factor's "Red Tape."





The new *greenery* in late-day fashion

Only a gleam a few short months ago (July 1 Vogue noted the first green-with-black fashions)—now green is cutting a swath of fresh colour through the late-day collections, here and in Paris. And a good part of the fashion-attraction is green's new cosmetic qualities. There's a shade for every woman—silvery or mossy greens that suit a golden complexion beautifully, given blue mascara, deep blue or flame-red shoes, the sea-blue glitter of sapphire jewellery. And, wonderful for fair-skinned women, the clear emerald green, newsiest worn with white—a white fox fur muff, gleaming white glacé kidskin gloves, the white fire of diamonds.

This page, left: Olive chiffon, tripled—and turned out with a rare delicacy of cut and workmanship. A simple, even modest, dress—but you can read volumes about dressmakery in every line. By Irene, in Bianchini silk chiffon, $350. At Gunther Jaeckel; Marshall Field; Bullock's-Wilshire.

Facing page, left: Wonderful late-day greenery here: an evening dress and coat of silver-green silk-and-acetate satin. The dress has a carefully moulded bodice, a skirt that specializes in slimness. The coat: with lots of collar, a nice full cut. By Helga, about $225. Saks Fifth Avenue; Harzfeld's; Neiman-Marcus.

Facing page, right: A sliver of an evening wrap here—slimly cut wrap-around dress of bottle-green satin, with a wide, handsome neckline that's all collar, and with the slimness carried down the sleeves as well. By Richard Cole, in silk-and-Avisco rayon satin; about $60. Lord & Taylor; Julius Garfinckel; J. W. Robinson.


Dagmar

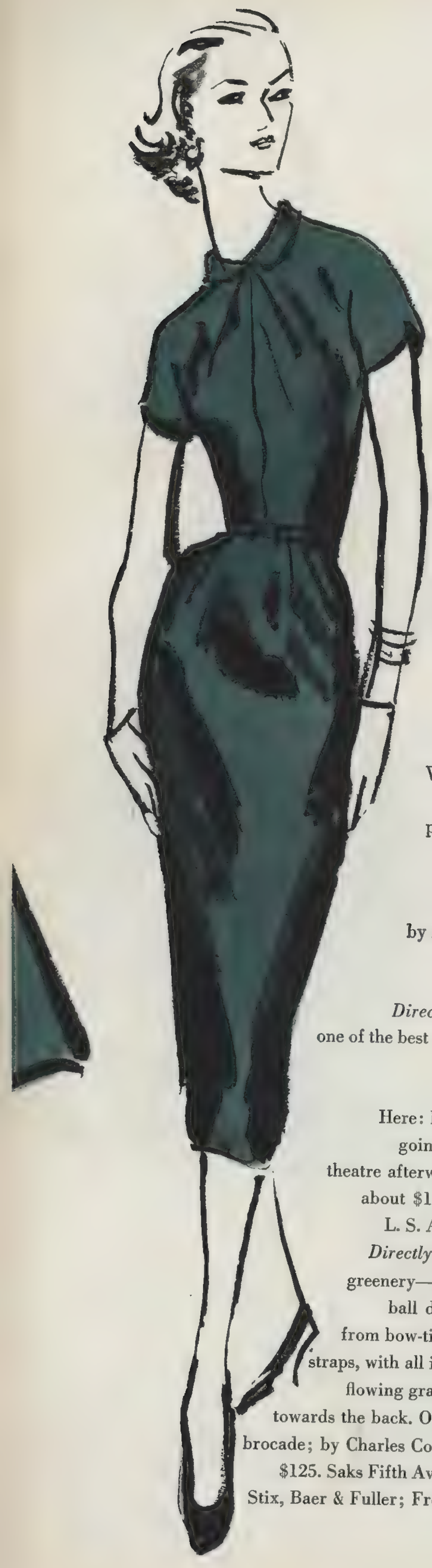


New emerald

greenery

after five





The greenery here—all in bright gleaming tones capable of intimidating any emerald around; altogether, four new ways of after-five dressing—from a cocktail party to the most gala ball. And this is the smartest setting for all of them: snow white. Add white glacé kidskin gloves, white satin evening coats, the white glitter of rhinestones.

Facing page, left: Short dinner dress with enough coverage to start out at a cocktail party, and enough skirt to become a dance dress later on. Of silk; by Oleg Cassini, about $155. At Henri Bendel; Woodward & Lothrop; Bramson's.

Facing page, right: A casual, pretty cut of a dinner dress here—sleeved, and curving prettily from a wide neckline to a bell skirt. Of silk satin; by Marjorie Michael, about $95. At Lord & Taylor; Bullock's-Wilshire.

Directly left: This autumn it's one of the best possible late-day looks—tailored slimness in a luxurious fabric. Here: bright green silk satin going to cocktails, to the theatre afterwards. By Ben Reig, about $195. Henri Bendel; L. S. Ayres; I. Magnin.

Directly right: Brocaded greenery—the floor-length ball dress moulded from bow-tied shoulder straps, with all its fullness flowing gracefully towards the back. Of silk brocade; by Charles Cooper, $125. Saks Fifth Ave.; Stix, Baer & Fuller; Frost Bros.



Dinner news:
silk skirts,
sweaters incorporated



This is the dinner dénouement of the big new knitting situation: short dinner dresses with knitted wool jersey tops and billowing silk skirts, joined together, never to part. Their look: so circumspectly covered that they can take a lot of jewelling, the merest traceries of sandals, and always something festive—maybe a satin ribbon, maybe a cap of white mink or feathers—on the head. *Facing page, below:* New inseparable sweater dinner dress, the smooth bodice of black worsted jersey, detailed and skirted with silk taffeta. By Harmay. $70. The dress, and black satin Ingber bag, at Lord & Taylor. Dress, also at Woodward & Lothrop; Famous-Barr. White mink beret by Sally Victor. *Facing page, above:* Sweatered dinner dress, the navy-blue worsted jersey top collared and banded with satin, connected to a wide silk satin skirt. By Talmack. $135 at Best's; Montaldo's. *Below:* Black Jasco worsted jersey pull-over top, handsomely bowed and skirted with peau de soie. This dress can be worn with the bow fore or aft, as we show it. By Branell. About $125. Big-wheel rhinestone earrings by Kramer. Kislav gloves. All at Best's. Dress, also at Sakowitz; Joseph Magnin.

RUTLEDGE





Sweatered dinner dresses *continued*



Knitting-for-dinner again: three more short dresses with built-in sweater tops, silk skirts. *Facing page, below:* Scoop-necked pull-over top of black Natona worsted jersey, sleeked down to a wide skirt of peau de soie. By Hannah Troy; about $110. Dress, satin bag by Ingber, white feather pillbox by Madcaps: all at Henri Bendel. The dress is also at Hutzler's. *Facing page, above:* V-necked cardigan top of navy-blue worsted jersey, satin-bound and rhinestone-buttoned, V-ing down to a silk satin skirt. By William Fox; about $125. Give it a gala minimum of hat—a royal-blue velvet beret, lighted with rhinestones. Both, at Bergdorf Goodman. *This page:* Black worsted jersey sweater top, and a belling skirt of silk satin. By Larry Aldrich; about $125. The dress and the white Aris gloves are at Bergdorf Goodman. The dress is also at Woodward & Lothrop; I. Magnin. White feather hat, with back plumage like a swan's: Emme.

RUTLEDGE



Changing
for dinner—
Vogue
Patterns



VOGUE COUTURIER DESIGN 871



For the woman who makes fashion news and makes it *herself*, here are two delicious dinner dresses to make with Vogue Patterns. Both of them—like all the best new American fashion—show the change to a new finesse of structure, a new intricacy of detail. And these are the important evening shapes of autumn: one has a newly architectural fullness; one is as narrow as your needle. *Far left:* Vogue Couturier Design 871 takes a lovely new line to dinner. The long body is gently sheathed; the low fullness contrived with an expert placement of pleats. (This dress is simple enough to cut and sew, but you may need help with the fitting.) Here, we show it made of a pale-dry beige silk satin by Catoir. Emba Argenta mutation mink stole by Ritter Bros. The beige satin opera pumps are by Evins. *Left:* Vogue Pattern S-4640 has the slender shape that insists on the excellence of your figure, the handsomeness of the fabric. Great structural elegance here, underscored with a little strategic cording. We show it made of a creamy silk brocade by Onondaga. The natural ranch mink muff, by Maximilian. The satin opera pumps, by Newton Elkin. *Both pages:* jewellery by Trifari. Photographed at New York's Carlyle Hotel. *Back views, sizes, yardages, on p. 268.*

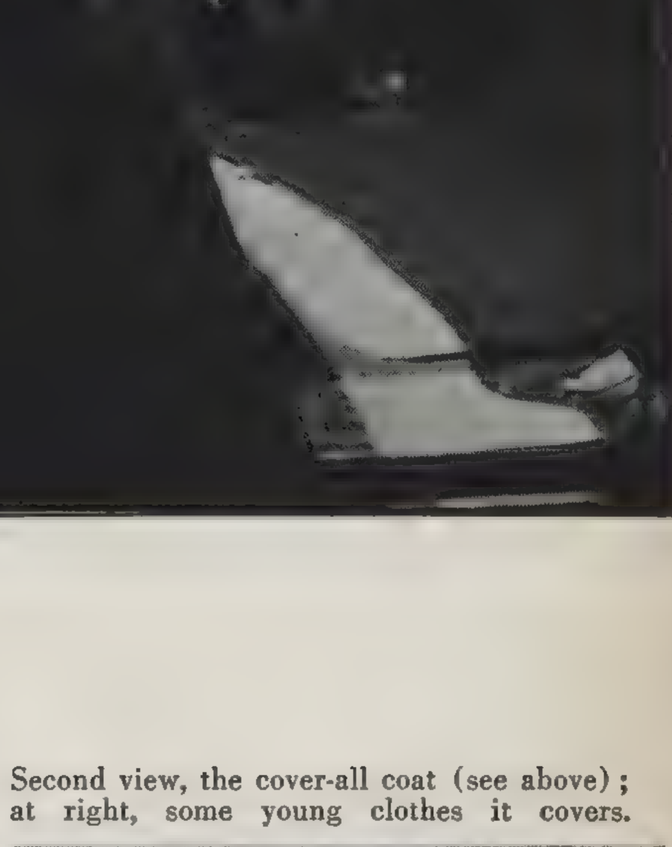
VOGUE PATTERN S-4640

Actress Phyllis Kirk on Cape Cod for a play; her coat, a young new cover-all



New touring company: young wardrobe for a young star

Second view, the cover-all coat (see above); at right, some young clothes it covers.





LEOMBRUNO-BODI

New rôle for New York actress Phyllis Kirk—star of this little fashion drama about junior-size dressing. And she's perfect for the part: Lanz (of Lanz Originals) who made the clothes here, has designed for fine-boned figures like hers for years; the Lanz look, fabrics, are known from Salzburg to San Francisco. Miss Kirk, who turned from modelling (these pictures show she hasn't lost the knack) to the theatre, has a good long list of TV, movie, and stage appearances to her credit. Vogue photographed her at Richard Aldrich's Cape Playhouse in Dennis, Massachusetts, where she starred in *The Grand Prize*. Now she's studying with director Harold Clurman, going full-tilt on TV, plans to do a Broadway play. *Left:* Miss Kirk's coat, dark grey Pacific wool flannel, with two Lanz typicalities—quilted red cotton print lining, silvery buttons. $90. Red velveteen cap. (Car: 1955 Plymouth.) *Right:* Day dress, flared from a long waist, of dark grey Stevens wool; black braid outlines. $40. With a blanket stole, by Carol Stanley. *Fashions below, reading from left to right:* First, same coat as above, bound for town. The bag: red velveteen. Second, a pretty flare of dress for late-day. Black wool, nicely uncovered at neck and shoulders (with a big, black wool shawl lined in red challis). $50. Third, little-evening dress of black Merrimack velveteen; rims of lace, small, fitted sleeves. $50. (We added the pin.) Fourth, daily separates. Grey and black herringbone worsted jersey skirt (Sag-No-Mor jersey), $23. The black wool jersey blouse, with a deep V-neck, $10. *Both pages:* Lanz Originals, and accessories, at Bonwit Teller. The clothes are also at Wanamaker's, Phila.; Julius Garfinckel; Sakowitz.



Long-line day dress, in the Cape Playhouse wings

Wool little-dinner dress; scene—dinner *chez* producer Richard Aldrich before the play.



Black velveteen, new little-evening cut, here shown centre stage at the Cape Playhouse.



Young skirt-and-shirt separates (Miss Kirk's fellow-rehearsers: Michael Steele, James Franciscus).



GOSSIPY MEMO ON TRAVEL

Plan ahead: Down in the Virgin Islands, Laurance S. Rockefeller's Caneel Bay Plantation on St. John (it's mainly for the indolent) is still being built. By January 1, there will be twenty-five water-view apartments, and an open, rather sprawling restaurant in handsome earth colours. By March 1 there will be new cottages, each with its own fern-filled patio, some with kitchens; all on six hundred acres and ten private beaches. About $20 a day a person, American plan.

Squaw Valley, the California ski resort, at Tahoe City, run by Mr. and Mrs. Alexander C. Cushing, has copped the Olympic ski meets for 1960; some people have already written for rooms. (This winter, meets are at Cortina d'Ampezzo, Italy.)

Twenty miles from London is an oddly elegant fifteenth-century coaching house, the Talbot Hotel, in Ripley, a small Surrey village with a cricket green. The inn has low-beamed ceilings and one of those fireplaces you could roast an ox in; offers excellent beef-tomato-and-mushroom pie, French wines. Lord Nelson stayed there and his room is for rent. Next door to the hotel: antiques and pewter, as good as in London, half the price.

Seventeen of the great villas designed by Andrea Palladio, in the sixteenth century, stand in the vineyard-striped hills between Padua and Verona. (They can be seen by making appointments ahead.) The most famous, the Villa Rotonda, is a half hour walk out of Vicenza. Near Padua, at Fratta Polesine, is the enchanting, pathetically decayed little Villa Badoer; Villa Barbaro at Maser, known for its Veronese frescoes, and the romantic Villa Malcontenta, are best reached from Treviso or Padua. Many more villas of Palladian architecture (several thousand of them) rise on the hills, looking like temples to Bacchus and Ceres. Their prototype, stately yet rustic, for country gentlemen, inspired the great architects, Inigo Jones and Lord Burlington, to change the face of the English countryside, and influenced architecture from Monticello, in Virginia, to Archangelskoe (once the Yusupoffs' country place) in Russia. Two miles from Treviso, the well-known restaurant, Osteria da Carletto, has a few rooms for rent, and fewer baths, but the food is wonderful.

Tepotzlán, Morelos, high in a mountain valley of Mexico, has two rare paradoxical possessions, an enduring Aztec life and an American hotel. This lovely village, not far actually from Taxco and Cuernavaca, not only has unexplored archaeological ruins, but also a continual round of carnivals, primitive and authentic. (The Indians come from miles around to the more pagan festivals.) Called Posada del Tepozteco, the hotel (once the house of the well-known banker-author, Eduardo Villaseñor) has only ten rooms, a swimming pool, and a dining room with a village view. Rates are about $7 a person American plan, $3 European.

Not far away is the Hacienda Vista Hermosa, near Lake Tequesquitengo. A huge hotel, colonial, almost feudal, its attractions include a swimming pool built from an ancient aqueduct, a cobbled entrance like that of a mediaeval town, great stone archways, graceful ailanthus trees, another pool for children, magnificent views, late buffet supper and dancing every night.

Istanbul has suddenly, partly because of the new Hilton Hotel, become a centre for the most occidental of customs, the convention. (Such diverse groups as the International Monetary Funds Congress and the International Criminology Convention are meeting there this fall.) But the mosques, and the Great Bazaar, about half as big as Brooklyn, remain, and, too, the diamond-white light over the Bosporus. The best food is at Pandeli's, and for lunch only; the place holds about eight and a half people; the owner enjoys his evenings too much to work.

One of the best of the many best places to stay at La Jolla, California, near the Mexican border, is the La Jolla Beach Club Apartments—fifty-five housekeeping units, ten hotel rooms, and a good restaurant. The place is full of such comforts and sports as a white beach *and* a swimming pool, facilities for children *and* Saturday dances, nearby theatre *and* nearby races, and, of course, golf and tennis. Rates: $6 to $11 a person European plan after October 1; it is better to write as each apartment is different, can be had with or without service.

A fishing village on the Italian Riviera, near Naples, Pompeii, and Sorrento, is the newly popular Positano, built on a cliff rising out of the sea, its streets all steps, its churches bright with coloured domes. The Hotel Miramare, very small, very good, is only just beginning to be known.

At Sturbridge, Massachusetts, The Publick House is a good stop-off, and the wiser travellers ask for the annex. On a hill above town, it is like a well-run private house, with its own swimming pool, and breakfast served in bed. In the Berkshire foothills, 80 miles from New York on Route 22, the Old Drover's, Dover Plains, New York, is probably America's most luxurious (and expensive) country inn. Run by the owner's widow, this perfect early American tavern has double rooms with two double beds ($20 European plan) and top food and drinks in the original tap room; dinner around $9.

Spain's eastern shore, untarnished by progress, has summer through October. Near the port of Marbella, there is the attractive Marbella Club (only twenty rooms), set in an orange grove that slopes to the beach. It is owned by one of the Austrian Hohenlohes, who brought the family chef; the food is delicious, comfort high, rates low.

On the French Riviera, behind noisy Cannes in the steep, stone hill town of Mougins, one is as near to Fragonard's and Picasso's museums and Matisse's chapel as to casinos and yachts. La Pax, a private house-turned-hotel, run by its charming owners, M. and Mme. Monchicourt, has famous food, overlooks the distant harbour.

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FRANCISCA'S THIRD BABY

BY WILLIAM F. KEEFE

When I was released from the U.S. Government Information Service in Germany, I decided I would grapple with an old ambition: to try some serious writing. My eye was on Spain, and I wanted to stay there at least eight or ten months.

My wife concurred, and early in February, 1954, I arrived alone in Palma de Mallorca to make arrangements to bring the family—wife and three children—down from Berlin. My idea was to get everything ready and then return to Berlin, briefly, to pick up the brood.

After I had found a house, I let the word circulate that I needed a maid. Of the candidates who rang the doorbell I selected one who came with her husband. Francisca was her name. She was a square-built, big-chested woman of about fifty, with deep-sunken, heavily ringed eyes, a large hawk nose, and a valuable cargo of gold in her mouth. Her teeth glowed when she smiled. She seemed quiet and conscientious and, at first, a little shy.

According to plan, I picked up the family and brought them to Mallorca. Francisca was as reserved with my wife as she had been with me, but when she saw the baby her eyes got big. He was three months old then. She seemed to approve fully of the girls, who were four and seven. But the baby boy was something apart, something *maravilloso*.

We changed residences, and she went with us. She was both cook and housekeeper. Like most other maids employed by foreigners, she did all the household shopping. She would stop at the market every morning on the way to work. Arriving with her big market basket about ten thirty, she showed the girls what she had brought.

If there were *calamares*—baby octopus—among the newspaper-wrapped tomatoes and rice and bananas and bread, there would be squeals from the kitchen, and my wife would have to go out and have a look. Afterward Francisca would begin a rapid, one-sided conversation with the girls while she prepared the big afternoon meal. She explained everything she did, and why. The conversation became less and less one-sided as the girls absorbed Spanish.

In a matter of weeks Francisca had proved herself a highly competent and imaginative cook. In fact, she became more cook than housekeeper. My wife, who was still recovering from a crippling post natal sickness, started doing part of the house cleaning. That was all right—until we found that Francisca was not only shirking her duties as housekeeper; she was also, we believed, overcharging us for the food we ate.

On asking around we found that Spanish maids, when they do the marketing, are accustomed to take a small rake-off. They either add a few *céntimos* to the price of each item they buy, or they make an arrangement with a shopkeeper by which they get a slight rebate on each item purchased. In return, of course, the shopkeeper receives the maid's steady patronage.

Some maids preferred one system and others employed the other. When our food costs began to creep up slowly, we grew suspicious. We thought Francisca must be using both systems. Because of the children, my wife was unable to take on the shopping chore. So we started checking—very haphazardly—the prices on items at local grocery stores.

When a quotation on Francisca's daily list didn't agree with what we had found, we brought it to her attention.

She was invariably hurt and insulted. The idea that we would impugn her honesty was, it seemed, inconceivable. At the same time, she was often prepared to go back out to the kitchen, where she worked out her lists, and correct the "errors" we had pointed out.

My wife spearheaded this effort to bring our food bills into line. But after a few weeks she had to give up. She would point out what she thought must be an error in Francisca's figuring. Immediately, she would be inundated with incomprehensible, machine-gun-fast explanations in either Spanish or Mallorquin, the local tongue.

She threw up her hands and I took over. I hated arguing about dimes and quarters as much as my wife, but felt that as a matter of principle we ought to try to avoid being swindled. My limping Spanish was equal to about half of what Francisca said; and though I tried to fill in the frequent gaps from the context, I often failed.

In one knockdown, drag-out argument, I told her that we would have to get rid of her if the food bills didn't come down. From my inquiries among friends, I knew that it would be all but impossible to find another maid as regular and punctual as Francisca, or as skillful as she at cooking with primitive Spanish kitchen facilities. I hoped that the threat alone would convince her that she ought to stop defrauding us—if that was what she was doing.

"I can get work at a hotel in Cas Catalá," she said. "They would pay me twice what you pay me." She did not add that the work would be both very temporary and killingly strenuous.

I invited her to go ahead and take the other job. She looked at me, astonished and hurt. She never mentioned leaving us again. For many weeks I thought she had decided, in caucus with her husband, that cooking at our house was preferable to the slavery of hotel work under a Spanish supervisor.

I think, now, that the baby also had much to do with her decision. For the baby had become a kind of catalytic agent breaking down the moral and linguistic barriers separating Francisca and us. He would inch on his stomach into a room where my wife and Francisca were occupied. Their eyes would meet and they would have to smile. Francisca usually dropped her work and played with him a while, or carried him around the house like a doll, talking to him and singing and laughing. Her laugh was like the loud raucous cackling of the witches in *Macbeth*.

If my wife happened to be holding or feeding or changing the baby when Francisca arrived in the morning, the day always started well. No matter whether the previous evening had brought another heated debate over the exorbitant cost of food; that was forgotten the moment the baby came on the scene.

To a lesser degree the girls, too, were a diversionary influence. In a negative sense their very presence discouraged the discussion of tender and controversial grown-up subjects. And beyond that, they were with Francisca by the hour, sometimes making her forget, with their carefree prattle, that her mood was supposed to be threatening and overcast. Though she was troubled severely with varicose veins, she took the girls, occasionally, for short walks. Later Pepe, her husband, started coming, from time to time, in the afternoon to take them on longer excursions along the quays in Palma harbour.

Francisca, of course, spoke no English. Nonetheless, we learned to speak guardedly when she was around. Sometimes when she brought in a platter of food, she would say—in Spanish—something that dovetailed perfectly with what we had been discussing.

We never heard her speak a word of English, and the food bills remained a sore point. After a set-to there would be a period of tension, like that which exists during an armed truce. We talked of firing her. But our suspicions were still only suspicions, if well-founded ones.

One evening in summer, after the dinner dishes were done, Francisca went down into the basement to change into her street clothes. This was custom with her. She always cleaned up in the kitchen, got her shopping basket ready, left it upstairs near the door to the basement, and then went downstairs and changed.

On the way out she settled the food bill with me. I would grudgingly give her the twenty or thirty per cent she said she had spent out of her own pocket, over and above her daily budget allowance. I would add then the sum that was to be the "absolute limit" for the next day's food. (The absolute limit was uniformly exceeded.) And outside the house Francisca would be met by Pepe, who always went home with her.

This particular evening, while she was still downstairs, my wife smelled smoke. It was coming from the kitchen. She went out and found that Francisca's big shopping basket was smoldering. There were red-hot coals in it, mixed with cold, half-burned lumps of coke.

We dumped the mess out and, when Francisca came up from the basement, we taxed her on her carelessness and dishonesty.

"They're my coals," she contended vehemently. Her eyes flashed. She had been in the house all day. The only place the coals could have come from was our kitchen stove. We pointed that out, but she continued to maintain that the coals were hers. Under what law of property we never learned.

That night we came close to firing Francisca. But we feared, if we did, that we would soon be faced with the same problem she presented —or a worse one—in the person of another maid. And well over half of our projected stay in Mallorca was spent; it was late to start looking for the perfect household servant.

So Francisca stayed. For a while it appeared that the incident of the stolen coals had embarrassed her somehow. The situation improved. Food costs went down and our meals, surprisingly, got better.

As the girls broadened their knowledge of Spanish, Francisca became their good friend. She volunteered to baby-sit, at no extra charge, when we wanted to go out. She got them candy, and bought desserts she knew they liked, and gave them forbidden treats like sugar sandwiches when my wife and I were not looking.

On evenings when she stayed to baby-sit, Francisca would read to the girls. No matter how late we stayed out, the three of them were always up when we came home. And Pepe would be on hand to squire Francisca home through the dark streets.

During the day, whenever she had time, Francisca would play with the baby. Sometimes she woke him up from his nap so she could have a few minutes with him. She spoiled him a little, but she understood his moods perfectly. She could tell by his cry whether he was hungry or uncomfortable or just petulant and tired. In each instance, of course, the solution was the same: to mother him. She was so obviously sincere, so warm and tender with him, that we could not object.

(Continued on page 254)


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FRANCISCA'S THIRD BABY

(Continued from page 252)

Every day she would point out how big he was getting. "*Un niño fuerte, grande,*" she would say. "A big strong boy." Then she would show with her hands how much he had grown in the preceding month, exaggerating pathetically, as if she were trying to convince us that the longer we stayed there, the better it would be for him.

As time went on we paid less attention to the "squeeze" that Francisca took from us. We were doing without many things so we could stay long enough in Spain to make it worth the detour from Berlin—to make it possible for me to finish the work I had undertaken. In consequence, we never really grew accustomed to being cheated. But we lost taste and will for the nightly exchanges.

About a month before we left Spain to return to the United States, we told Francisca we were leaving. It affected her deeply. She grew quiet, introspective. The food bills came down—for good.

Pepe started coming every afternoon. He was always grave, like someone in the presence of death. He would enter the front gate and sit on the little cement back porch. Then he and Francisca and the girls would converse through the open kitchen door.

Late in the afternoon, while supper was being prepared, he would take the girls walking. They came back with stories of big fish they had seen in the fishing boats or in the dockside market. Sometimes he bought them ice-cream cones. He was unemployed the whole eight months we spent in Spain, and we knew he had no money to throw away. But he had been a bullfighter in his youth, and, we decided, knew something about life in the grand manner.

The evenings were growing shorter. We had supper about eight o'clock—early by Spanish standards—then the girls went to bed. But first they had to go and kiss Francisca and Pepe good night. This became, in the last few weeks, a very formal ceremony.

During dinnertime one afternoon the baby was crawling on the floor, chewing on crusts of bread and thoroughly enjoying himself. Francisca came in and saw him and started to cry. And talk. She talked frenziedly, sobbing the whole time. She told us of her baby.

"It was a boy like that one," she said through her tears. She pointed to our baby. "A big, strong boy. Then this other woman, *muy rica,* came to me and asked if I would nurse her baby. I said no at first. I had enough to do. I was happy with my baby. *Orgullosisima.* Very proud.

"She came back. She brought her baby. She told me it was dying. I was the only one in the country who could help her, she said. She cried and tore her hair.

"I was a cow. I had plenty of milk for five babies, for ten. Finally, when the other woman offered to pay me for the milk her baby took, I said I would do it. We needed the money. She offered what seemed like a whole fortune.

"I nursed both babies for many months. Both at once. I kept them in the house with me. I lived for both babies. Then the other woman came and took her baby, and I cried. I loved it as if it had been my own. I felt that it was my own. She said she would come later and pay me. She was smiling, laughing. She was happy because her baby was healthy and big.

"Then my milk failed. My baby got weak and sick. I needed a doctor because I was afraid, but we didn't have any money for one. I went to the other woman, *la rica,* but she was gone. She never came back. She had moved. She never gave me a *céntimo.*

"My baby was fifteen months old when he became paralyzed. He lived for twenty years more, but he was helpless. He died at twenty-one. He never walked. I never had any other babies. My first husband died a year after my baby got sick."

She told us this story through sobs that wrenched her big body agonizingly. I could not look at my wife when she was done. The differences we had had with Francisca suddenly assumed minuscule proportions. I felt ashamed.

We left Spain soon after. Francisca worked for us up to the last day. We found her another job, a good one with a pleasant family, before we left. We gave her an excellent recommendation for future use. We thought it was little enough to do for her.

A cab came early one morning near the end of September to take us to the airport, whence we were to fly to Barcelona and the States. Francisca insisted on coming at five o'clock to help us get ready. She made coffee. She served rolls that she had bought with her own money. She held the baby for the last hour, while we finished packing and got the girls ready. She cried quietly the entire time. Pepe could not help her. It seemed as if her grief put her beyond the reach of ordinary mortals.

She kissed us all. My wife, me, the girls. At the end she put her leathery brown cheek against the baby's soft white one, holding him tight, rocking and crying. Then she handed him into the cab, giving him to me tenderly, reverently.

"*Adiós, Pequeño,*" she said. "Good-by, little one."

We knew she was saying good-by to her third baby.

I looked back as the cab pulled away. Francisca was standing alone in the middle of the quiet street. Pepe, the bullfighter, stood a few yards away, the tears wet on his cheeks. I remember that their separate shadows on the pavement were grotesquely hunched, round-shouldered in the slant of the early Mediterranean sun.


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Mrs. Exeter's list

Who is Mrs. Exeter, what is she? Vogue sees her as a woman of a Certain Age, and of very certain taste—and that's the extent of our certainty. Maybe she wears a size 20 (if its fashion is fresh and strong). Maybe she wears a size 10 (if the shoulders aren't too strict, the look too giddy). One thing we do know about her: she knows herself, to perfection, and she will recognize—among the clothes suggested to her in this issue—perhaps some of the best-loved fashion of her life.

Pages 181-205. Paris Collections news, all marked Urgent for Mrs. Exeter, who has the authority to carry advanced fashion. Even if Mrs. E. doesn't plan to rush out today and order all of the specific clothes shown here (after all, she did promise to take her grandson to the zoo this afternoon), she will study these new lines and looks, foreseeing that they will soon apply to her own fashion plans.

Page 208. Trust Mrs. Exeter to take this personally: the long, slendering lines of the Traina-Norell coat, the compliment of its fur collar. This coat is made only in sizes up to 12—hollow laughter from some of our Mrs. Exeters, but others of them will find what's most fitting here.

Pages 210-211. Mrs. Exeter loves a cape, with a handsome shape of its own, and will be delighted to note the new capes in fashion.

Page 215. Mrs. E. will like the warm colour and scale of the garnet-red hat. Many of the new hattier hats are right for her, giving a new balance to the head, a greater delicacy to the face.

Pages 216-217. Two wonderful suits for Mrs. E., in sizes to 16.

Pages 218-219. Nothing is too good for Mrs. Exeter. But the short mink overcoat, the silky black broadtail coat—surely, made to her order, these would be good enough?

Pages 222-223. New fur-collared suits. Mrs. Exeter will see the personal applications here. She will note that the all-time flatterer, silver fox, is back; and she may decide at a glance on one of the two long-jacketed suits, made in sizes up to 16.

Page 224. Mrs. Exeter might have designed this coat herself—for the slender unfitted lines, the pleasantry of the fur collar, and the very buttons (she's mentioned that she hates to clutch a coat around her). The sizes, up to 18.

Pages 226, 227, 228, 229. All the new knitted-look town suits are marvellous for Mrs. E., and almost all are made in sizes to 18.

Pages 230-231. Another excellent coat for Mrs. E., up to size 16. And she'll know the advantage to her of a bulky fur hat—if not of leopard, perhaps of mink or broadtail or silvery grey squirrel. For her, too, the rosy colour and the lightly fitted shape of the tweed Small Suit shown at the lower right on page 231 (sizes up to 16).

Pages 238-239. Greenery grown to Mrs. Exeter's specifications. The dress of tripled chiffon has almost everything she cherishes: a soft V-neck, illusory length, good sleeves, fresh colour, beautiful workmanship. The satin wrap-around dinner dress is another dream realized: long lines, long sleeves, and a lovely décolletage. (We sketched it on a chit of a girl, but Mrs. E. will know her own—and be happy to know that both dresses are made in sizes up to 20.)

WHERE TO LOOK FOR THE KNITTED LOOK, PAGE 226

The jersey-and-sable costume by David Crystal, pictured on page 226, may also be found in the following shops across the country and in Canada.

Abilene, Tex.....Ernest Grissom's
Albany, N. Y.....Flah's
Alexandria, La. .....Wellan's
Amarillo, Tex.....Blackburn Brothers
Anderson, Ind. .....Gates
Ann Arbor, Mich.....Goodyears
Appleton, Wis.....Bee Frank
Ardmore, Pa.....Natalie Collett
Asbury Park, N. J.....Dainty Apparel
Asheville, N. C.....Carroll
Atlantic City, N. J.....Rose Kates

Bay City, Mich.....Mary K Dress Studio
Beckley, W. Va.....E. M. Payne
Berwick, Pa.....Nellie Welliver
Beverly Hills, Ill.....Mingea, Inc.
Bexley, Ohio..... The Colony Shop
Big Springs, Tex.....Hemphill-Wells
Birmingham, Ala.....Burger-Phillips
Bloomington, Ill.....Paul Anderson
Bloomington, Ind.....The King's Shop
Bridgeport, Conn.....Betsey Gaynor
Bryn Mawr, Pa.....Nancy Brown
Butte, Mont.....Ed Marans

Caldwell, Idaho.....Earl's Fashion Shop
Carmel-By-The-Sea, Calif.....Cinderella Shop
Casper, Wyo.....The Mardi Gras
Cedar Rapids, Iowa.....Martins
Chambersburg, Pa.....The Little Shop
Champaign, Ill. .....Robeson's
Charlottesville, Va.....Town & Country
Chattanooga, Tenn.....Loveman's, Inc.
Chevy Chase, Md.....Tweeds N' Things
Chicago Heights, Ill.....The Rau Store
Chillicothe, Ohio .....Tudor's
Cincinnati, Ohio .....Jenny
Clarksburg, W. Va.....Broida's
Columbia, S. C.....Belk's Department Store
Columbus, Ga.....J. A. Kirven Co.
Coos Bay, Ore.....The Paris
Coral Gables, Fla.....Alan Abess
Corona Del Mar, Calif.
O'Brien's Specialty Shop
Cumberland, Md. .....Peskin's

Danville, Va. .....Belk-Leggett
Darien, Conn. .....Inez
Davenport, Iowa
Peterson-Harned-Von Maur
Dayton, Ohio.....Billy Lewis
Daytona Beach, Fla.....Sussman's
Decatur, Ill. .....Semmel's
Du Bois, Pa.....Leonardson's
Dubuque, Iowa.....Roshek Bros. Co.
Duluth, Minn.....Arthur A. Silver
Dyersburg, Tenn. .....Kaplan's

Elgin, Ill.....Edith Krueger
Elkhart, Ind.....Charles S. Drake
El Paso, Texas.....The White House
Erie, Pa.....Matilda's Gowns
Eufaula, Ala. .....Roberts
Evanston, Ill.....Edgar A. Stevens
Evansville, Ind.....Strouse & Bros.

Fargo, N. D.....Store Without A Name
Findlay, Ohio.....Bess Shreve Shop
Flint, Mich.....Christie Shop
Fremont, Ohio.....Schmidt Hat & Gift Shop

Garden City, L. I., N. Y.....Martin Trencher
Grand Haven, Mich.....The Abigail
Grand Rapids, Mich.....Joseph P. Doody Inc.

Hammond, Ind.....Carrie Long
Hanford, Calif. .....Mirviss
Hanover, Pa.....The Gloria Shop
Harrisonburg, Va.....Jimmies Dress Shop
Hartford, Conn.....Edward Hurwitch
Haverford, Pa.....Celeste Heckscher
Haverhill, Mass.....Pauline's Dress Shop
Hazleton, Pa.....Wear's, Inc.
Helena, Ark. .....Holloway's
Hope, Ark.....Ladies Specialty Shop
Hot Springs, Ark.....Eleanor Harris
Hot Springs, Va.....Homestead Salon
Huntington, W. Va.....Brown's Apparel

Indiana, Pa.....Brody Brothers
Indianapolis, Ind.....Windsor Dress Shop

Jackson, Tenn. .....Kisber's
Jacksonville, Fla. .....Levy's
Johnstown, Pa. .....Brett's

Kalamazoo, Mich.....A. W. Johnson
Knollwood, Minn.....Harold, Inc.
Knoxville, Tenn. .....Miller's

Lafayette, La. .....Wormser's
Laguna Beach, Calif.....Town'n Surf
Laramie, Wyo.....Kassis Dry Goods Co.
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Lexington, Ky.....Four Seasons
Little Rock, Ark.....The M. M. Cohn Co.
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Longview, Tex. .....Riff's
Louisville, Ky.....House of Pilcher
Lubbock, Tex. .....Hemphill-Wells
Lumberton, N. C.....Smart Shop
Lynn, Mass.....The Designers Shop

McAllen, Tex.....Ladies' Supply Co.
McKeesport, Pa.....Katzman, Inc.
Madison, Wis. .....Simpson's
Manchester, N. H.....Beauregard Sisters
Manhasset, L. I., N. Y.....Jane Lewis
Marion, Ohio.....Sutton & Lightner
Marysville, Calif.....The Fashion
Medford, Ore.....Jean Hart
Memphis, Tenn. .....Levy's
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Milwaukee, Wis.....Florence Danforth
Minneapolis, Minn.....Harold, Inc.
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Monroe, La.....Bella Scherck Davidson
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New Bedford, Mass. .....Lloyd's
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New Canaan, Conn.....Isabel Eland
New Haven, Conn.....Rose-Gilbert, Inc.
New Orleans, La.....Kreeger's
Newport, R. I.....Gertrude McMahon
Norfolk, Va. .....Rice's
Norristown, Pa. .....Feder's

Oak Park, Ill.....Wm. J. Gilmore
Omaha, Neb. .....Fred & Clark Haas

Paducah, Ky. .....Baynham's
Palo Alto, Calif.....Phelps-Terkel
Park Ridge, Ill.....The Park Shop
Peoria, Ill.....The Schradzki Co.
Petoskey, Mich.....Kay Cooley
Philadelphia, Pa.....Bonwit Teller
Pine Bluff, Ark.....Cohen's Fashion Shop
Pittsburgh, Pa.....Joseph Horne Co.
Plainfield, N. J.....Lulie Robison
Ponca City, Okla.....French's
Pontiac, Mich.....Bloomfield Fashion Shop
Portland, Ore.....Nicholas Ungar
Poughkeepsie, N. Y.....
Poughkeepsie Up-to-Date Shop
Providence, R. I.....Mills Sisters
Provo, Utah .....Thomas'

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Salt Lake City, Utah.....Makoff
San Angelo, Tex.....Hemphill-Wells
San Diego, Calif...Gladys Scott Smart Shop
Sanger, Calif.....Florence Hemphill
Savannah, Ga.....Leopold Adler
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Selma, Ala. .....Tepper's
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Shreveport, La.....Rubinstein Bros.
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South Bend, Ind.....Worths
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Ventura, Calif.....Jack Rose
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Elba, happy exile

BY SIRIOL HUGH JONES

We left the Paris-Rome train at Campiglia. Our fellow-passengers, with whom we had shared cushions, mineral water, ham rolls from station trolleys, and tired copies of English newspapers, stuck appalled faces out of the carriage window and cried, "Where are you *going*?" "To Elba. We hope," we said faintly, suddenly feeling as deserted as Captain Bligh, and watching personified mute shock, frozen in time like a news photograph, whirling off towards a sensible Roman destination. There we were, unable to say more in Italian than, "Ah, ye courtiers, vile race accursed," or "It is thus that Tosca kisses!" and other handy operatic passwords, with a phrase-book that honestly said, "Send the bales by the next steamer." Our bales were our own concern. Even the Emperor, one supposed, reached the island of exile with someone to see him safe to the door.

But once embarked on the single-gauge local train to Piombino, we began to feel more like explorers than exiles. And at Piombino we even succeeded in finding a local inhabitant whose French, fast and frenziedly Italianate though it was, stretched as far into our understanding as to convey that if we were to hire one of the horse-drawn carriages standing outside the little station, we would—after a dignified amble—reach the steamer for Elba.

And so, just as the sun was setting, we did. Among the blandishments of the news vendors selling a wonderful mixture of illustrated magazines and crime stories with marvellous jackets, the cackling and crying of crated fowls and pigs being loaded aboard, and the enthusiastic persuasion of a kindly longshoreman who wanted to direct us to those Elba resorts which attracted most English and German visitors, we installed ourselves in the spotless bar and began to learn how to order a drink and how to pay for it.

Elba at sunset looks like an eighteenth-century traveller's concept of romantic landscape—thickly wooded, dramatic, at once smooth and precipitous. Less savage and outlawed than Corsica, it looked to us like Rachmaninoff's *Toteninsel* on the horizon, brooding a little, contemplative, very peaceful.

We had no notion of where we wanted to make landfall. Twice the ferry stopped to drop travellers into little local cockleshells, full of baggage and the starling-chatter of relatives. We settled, in the gathering darkness, for Porto Azzurro, because we liked the name. It proved to have only one hotel that we could immediately discover, on the little quay itself, cleanly tiled and unpretentious, but alas, packed to its open doors. We moved on to spend the night in the back bedroom of a house in the village, amid spotless cleanliness, a good deal of lacework, tinted photographs of family occasions, holy pictures, and much kindness from a family clearly accustomed to a mixture of operatic phrases and sign language.

The next day we discovered the superb Elba bus service. Great monsters of buses, extra comfortable, hurtle along the roads, with no nonsense about room for five standing only. Everyone piles in until the bus is full, and at the next stop a lot more pile in and the bus is much fuller. Simple and optimistic, and in Anglo-Saxon experience comparable only with the Marx Brothers making a confined space nice and cosy. The incredible thing to us, still innocently thinking in terms of Corsica, was that the buses run on time to the minute, that the timetable is clear, accurate, and understandable, and the whole island well-serviced.

We were deposited at the island's hub, Portoferraio, a town of ironworks, huge ruined Medici fortifications, a Moorish-looking water front, white and dazzling and shadowless, a vast hotel, and a popular local cinema (like everywhere else last year, showing *Pane, Amore e Fantasia*). Over Portoferraio still lies the great blessing-bestowing hand of the Emperor. You become conscious of golden bees, Imperial Eagles, and the ubiquitous letter N. Here Napoleon landed, set up his headquarters, instantly set about creating new roads, a theatre, a little fleet, a cadets' school, public works of all kinds. From here he told the adoring islanders to be good children, promising in exchange to be a good, if rather impermanent, father. And inland, in the mountains at San Martino, they built him a summer villa.

You reach the Villa Napoleonica by bus (of course) from Portoferraio. We were stunned by great gates, a long approach to a gigantic stone façade topped by rampant Imperial Eagles, watchful in stone. Even for an exiled Emperor, fresh from Fontainebleau and earlier glory, this seemed excessive. The grandiloquent façade turned out to belong to a post-Napoleon museum, built on to the villa itself, and containing the most incredible, crowded brantub of exhibits, a Canova, lots of "school of" paintings, and a great many that the baffled guidebook merely describes as "artistic."

Back and above the museum, the villa—very simple, small, and infinitely touching, and, like the birthplace in Ajaccio in Corsica, speaking somehow more of its occupant than all the triumphant Paris relics. Here his exile had not yet begun to be great and tragic, and the villa is hardly touched even by melancholy. Probably only the sentimental prefer minor masterpieces and little rooms left behind by great men in defeat—and perhaps it is even more sentimental to see irony in the charming, elegiac simplicity of this pretty, rustic villa, still so alive, and the pomposity of that pastiche-façade, all eagles and *la gloire* and dustiness.

The villa is cool as a breeze and bare except for occasional pieces of the original furniture, the walls decorated charmingly with Italian *trompe-l'œil* murals, pale and gentle, with draperies, doves, and *nœuds d'amour*, sunset-clouds in sugar-pink, and a dear little Egyptian Room, all hieroglyphics, camels and palms and signs of the zodiac, tenderly intended, one supposes, to be a comforting memory of past glories to a repenting tyrant.

Even the Egyptian Room, and a visit from Marie Walewska, did not keep him to enjoy the green hills and the simple life. From the long windows one can see out to the Bay of Portoferraio, and that way he went.

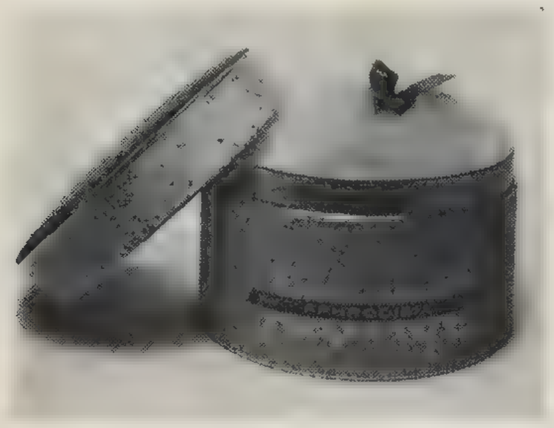
Portoferraio is good to get to know because you can reach everywhere, including the mainland, from it—the bus depot is magnificent, with a bar and a huge timetable which is a miracle of complexity and reliability. But don't stay there. We chose to move on to Marina di Campo, a

(Continued on page 260)

Discoveries in beauty

Jacqueline Cochran knows about keeping pretty at a fast clip: her speed records are world-famous. For other speedy travellers, her beauty case: a tiny hat box called Beauty in the Round. Included: everything for a fair complexion, plus two finger-tip-sized cases of eye shadow (it takes a woman to remember). Altman's.





There are many deliciously fragrant body powders—all a silken treat for the skin. What's very special about Fabergé's is: the fragrance (it's Aphrodisia); the colouring (the box, a gold-splashed green); the fact that the fluffy puff matches the box. Other Fabergé fragrances in other-colour boxes. Saks Fifth Avenue.

Now, for devotees of the Sparkling Gold fragrances, cosmetics marked with the golden sunburst. Here, a jumbo container of whipped hand cream, an aerosol hair spray. The Special Cleansing Cream and Skin Freshener help maintain the complexion's freshness and clarity. To order from Fuller Brush Dealers.

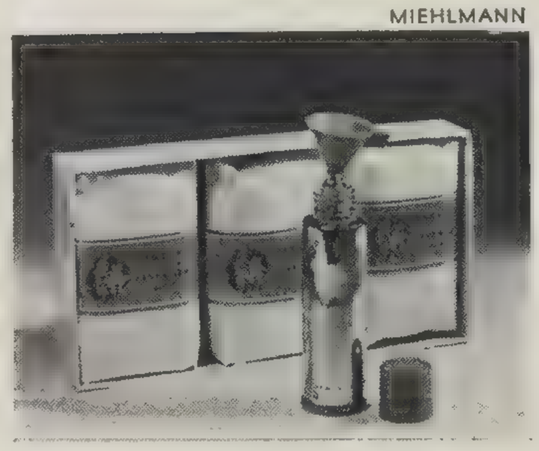




It's been a while since we whiffed a perfume as deep, as complex, as constant in its pleasure as this: Incanto by Simonetta of the Roman couture. For the intrigued perfume wearer who longs to learn the subtleties of this new Italian fragrance: a gilt *flacon* with a Simonetta label for a carrying case. At Altman.

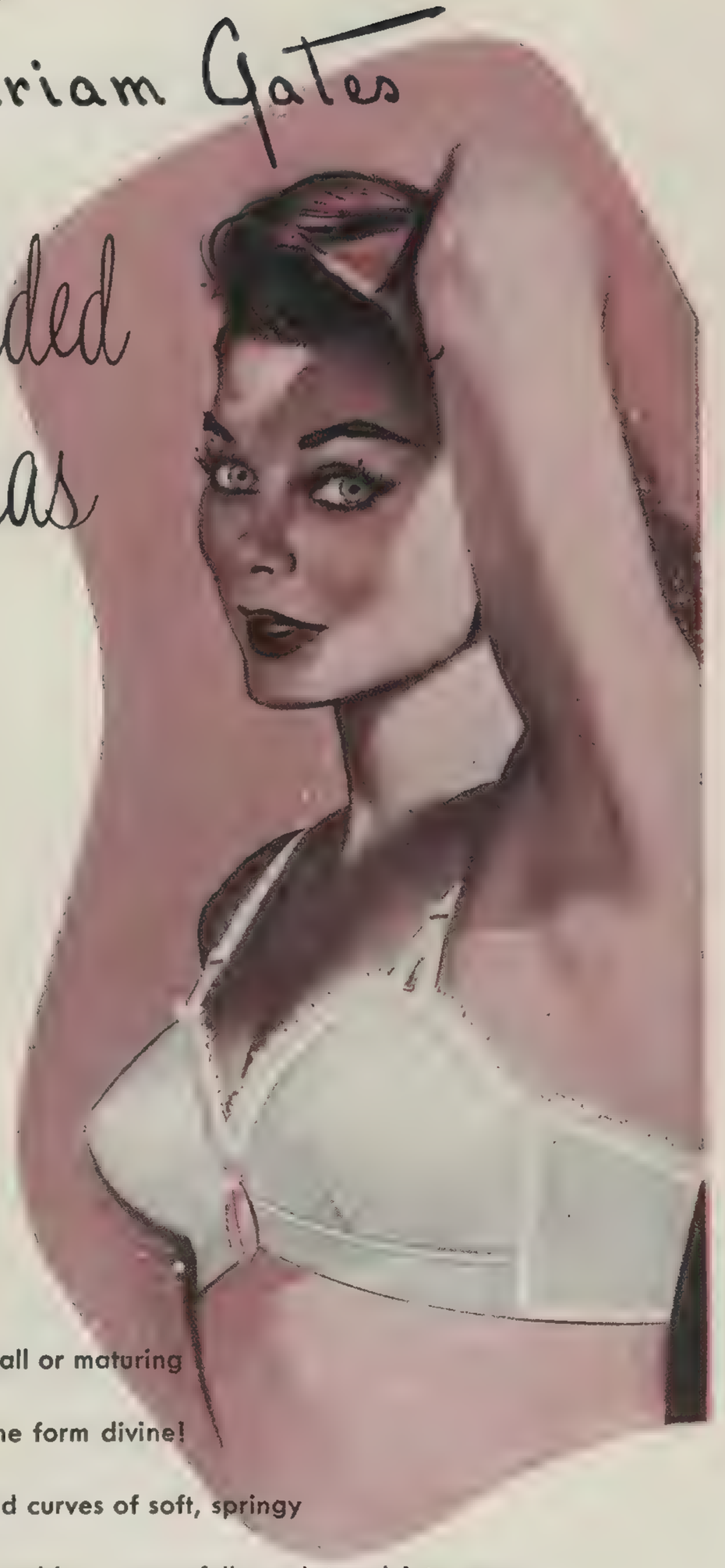
English Lavender by Yardley: always beautifully associated with fresh-washed skin; with tidy linen closets, sweetly scented. The tradition continues now with two new, pretty appointments: for the bath, a guest-sized soap; for the purse, a *flacon* filled (and that can be refilled) with English Lavender. Bloomingdale's.

MIEHLMANN

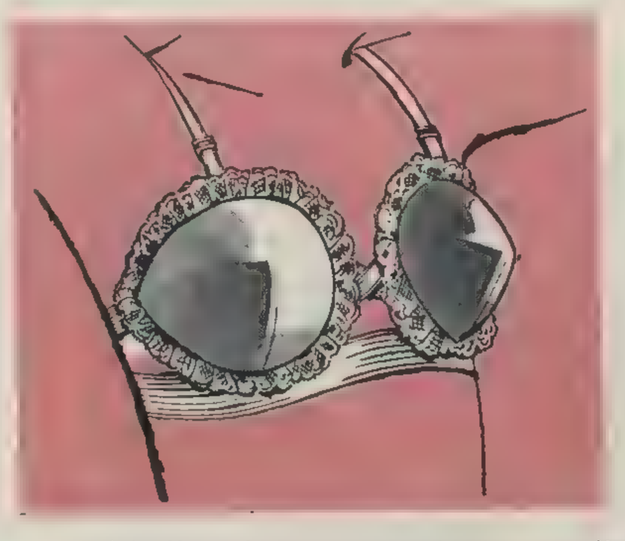


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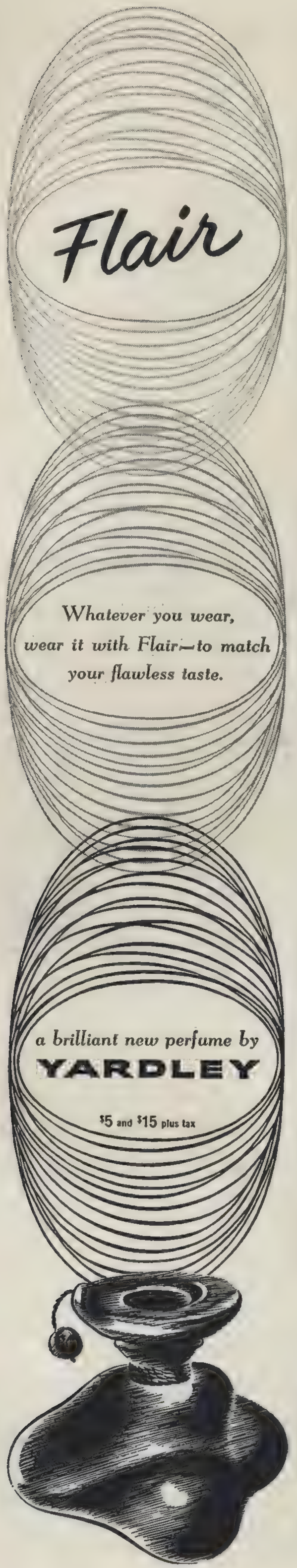
Above, for the girl who wants "*quite* a little" padding, # 530. Nylon lace, white or black, $5. (In embroidered cotton, it's # 500 at $3.95.)

Left, for the girl who wants "just a little" padding, # 300. White, pink, blue, or black, $5.

at better stores everywhere or write:

MIRIAM GATES, INC.

64 South Division Street, Buffalo 3, New York



ELBA, HAPPY EXILE

(Continued from page 258)

straggly little village with a quay as big as a diving-board, a beautiful shallow arc of a bay, some bars, and the Albergo Miramare, a full-*pensione* hotel, unpretentious, of astonishingly modest prices and quite startling advantages. To begin with, meals are served on a big, open, awning-covered terrace that overlooks the bay—one step down, and there is the sandy shore. The rooms are small and very clean, the atmosphere casual, informal, friendly—an ideal spot for a family with children. In the evenings the tables are cleared and a small band prances vigorously into action—lovely for the strong and sprightly, but a slight disadvantage for light sleepers who like early nights on holiday and whose bedrooms are directly above the music.

Service—this being Italy—is, to the English, astonishingly swift, agreeable, friendly, and efficient. The menu is more varied than one might expect—strong on fish, *pasta*, the inevitable veal, delicious cakes, and particularly good rolls at breakfast. Grapes everywhere in Elba are superb—famously so. We soon learnt never to begin a meal with *pasta* of any sort and hope to leave room for future courses, and to accept the fact that hot dishes seem locally to be preferred lukewarm. This is perhaps an old Italian custom—certainly it obtains in Elba.

Marina di Campo, out of season as we saw it, is as quiet as a prolonged eternal siesta. The sun shines forever, small mulatto-brown French, Swiss, and Italian babies spout and roll like flying fish in the shallows, the big bright-coloured umbrellas lean drunkenly out of the white sand towards a violet sea. Life becomes so complete a capitulation towards laziness—there being no art treasures or historic buildings to nag one's conscience into Baedeker-activity—that we came slightly to resent the fact that, drugged with sun, we had to stagger quite a way from our umbrella through warm sea to reach deep water, and couldn't simply flop straight in from dry land.

To break the exquisite monotony we earnestly practised Italian on the scandals in the afternoon-delivered morning paper, and made walks into the well-kept, vine-covered hills behind the village, every inch cultivated, passing lonely little pink-washed houses, bare and scrubbed and swept, with vine-grown steps and terraces and geraniums in pots. We climbed to San Piero in Campo, once a Roman village, now a huddle of strange, straight alleys, crazy houses, stray chickens, and an immemorial square of stone and green leaves that one comes upon suddenly, a place of great quiet, where a few people sit in the shade under one gigantic tree and a little bar with a bead curtain sells beer as cold as ice.

The only thing we missed in Marina di Campo was the little quay-side line of cafés that generally fringes the Mediterranean, where you sit in the evenings and watch the local girls parade up and down, arm-in-arm and chattering. We discovered an agreeable bar next door to the Miramare, selling the usual splendid mixture of wine, beer, sweets, ice-cream, and coffee from a vast super-machine whirring like a tornado and occupying half the bar space—but no one drank outside. Indeed, practically no one seemed to drink at all, owing to the fascination of the "telly" in the farthest corner. They sit on rows of chairs, intent, almost quite silent, sometimes ordering another coffee in an abstracted way without shifting their black inscrutable eyes from the live transmissions from the Venice Biennale, interspersed with Italian musical comedies.

Marina di Campo also boasts a *grand luxe* hotel, the Iselba, across the bay, and a flourishing summer camp run by the Touring Club Italiano, whose occupants never seem to impinge on the village itself, though they water-ski at night and let off fireworks on gala occasions. Half way along the beach there is a tiny café-bar with a dance floor, hanging lights, and a little band—and the dark sea a few yards away—where visitors and locals and campers, including a good many very young French boys and girls, dance rather sedately together.

The Elba climate is never harsh, almost always fine, especially in spring. In September last year, when almost all Europe had hardly seen the sun, Elba was green, blue, and golden. It is an industrious, active island, heavily vineyarded—special local products, Aleatico and Muscato, dessert wines of a gentle, refreshing sweetness, that hold a true taste of grape. The tourist industry is only now being built up, so go quickly before the island is really thoroughly discovered. There are wonderful deserted beaches, overhung with smoothly wooded hills. There are small, comfortable, cheap hotels (ours charged about $4 per day per person for full *pensione* last year), perfect swimming, and, I gather, good fishing. The island is too small for any part of it to be completely cut off, completely primitive—but the *motoscooter* and *motocicle* which career round Portoferraio have not yet penetrated far inland, and the "telly" isn't yet ubiquitous.

The cliffs and pinewoods have that character peculiar to Mediterranean islands—they seem sea-borne, and still to shelter a local god, a *genius loci*. Here it is a good spirit, with none of the blackened fires, the sudden rage, the awful drama and the grief of the Corsican landscape. Past ages are present, amicably and with no feeling of awe. We discovered a magnificent building of great dignity and antiquity on a hill above Porto Azzurro, which turned out to be the penitentiary, very monastic and peaceful-seeming. And on one of the gates of Portoferraio a stone is inscribed in memory of the great Cosimo de' Medici and the fortress he built here—"*Templa, moenia, domos, arces portum Cosmus florentinorum Dux a fundamentis erexit A.D. 1548.*"

If you take a car, the ferry boat from Piombino will ship it as well as you. And Napoleon and Mussolini, both of whom cared passionately about roads, seem to have left the island a good legacy for motorists. But if you go without, the bus service takes you everywhere—or within easy walking distance.

Be warned of one terror: mosquitoes. Forewarned, you will close shutters during the day, never turn on a light unless windows are closed, and spray the room constantly with one of the local marvellously efficient death-dealing gadgets. Thus you will survive unhurt, since they never seem to attack in the open. But unprepared, you may be ravaged severely.

In September, the island is full of colour. The ripening grapes, gourds, tomatoes, the bright pots of pink and red geraniums everywhere—even the best-selling tourist bait in Marina di Campo was bright as a jewel: a small straw pudding-basin hat in scarlet or blue or lemon-yellow, selling for a dollar or so. It's an island for an easy, quiet, simple holiday, not for evening dresses and large-scale comings and goings (though the Fonte Napoleone, at Poggio Terme, where there is a thermal spring, has twenty-five bedrooms with private baths, a *Bar Americano*, and an *Autopulman privato*, and may be, for all I know, a whirl of international gaiety). For me it remains a friendly, off-duty, casually-dressed island, a Sunday painting among masterpieces, a host that doesn't bother one with too much attention, a dear and charming place. Unobtrusively tactful it remained to the last; just as we left by boat from Portoferraio, it rained for the very first time.

EDITOR'S NOTE: *Siriol Hugh Jones, Feature Editor of British Vogue, went to Elba with her husband,* BBC *actor, Derek Hart, whose burning interest in the Napoleonic isles once caused her imperturbably to say, "We shall probably end up in St. Helena."*

FROM BRITISH ROYAL KITCHENS

BY ELIZABETH CRAIG

EDITOR'S NOTE: *These inventive, and often ancient (but still in good cooking order) recipes are from the book* Court Favourites, *published in the United States by the British Book Centre. For it, the author drew in part on recipes kept by the young Queen Victoria in an old vellum scrapbook. The original spellings are used throughout.*

QUEEN VICTORIA'S CHICKEN BROTH

(*c.* 1853)

1 boiling fowl
3 pints chicken stock
1 hard-boiled egg
1 teaspoon ground almonds
2 dessertspoons cornflour
½ pint milk
Salt and pepper to taste
1½ teaspoons minced parsley

Place a fowl with giblets and a small peeled onion, a prepared and sliced carrot, a stalk of celery, sprig of parsley, six white peppercorns, and cold water to cover, in a saucepan. Bring to boil. Skim. Cover and simmer gently till bird is tender. Strain off stock. Leave till cold, then skim off fat. Remove meat from chicken carcass and mince. Rub egg yolk through a sieve into a basin. Stir in almonds. Mince egg white. Mix with the chicken. Dissolve cornflour in a little of the milk. Add remainder of milk. Stir by degrees into the almonds and egg yolk. Heat stock. Stir in cornflour mixture. Boil for three minutes, stirring constantly. Remove pan from stove. Stir in minced chicken and egg white. Reheat but do not allow to boil. Season to taste with salt and pepper. Sprinkle with the parsley.

A FINE WAY OF DRESSING SOALES

(*c.* 1680)

Take a large pair of soales caught at Dover. Skin them on both sides. Melt some butter in a shallow stew pan. Lay the soales in pan side by side. Add three tablespoonfuls of claret and a dash of anchovy essence. Cover closely. Stew gently till ready. Serve them to table with slyces of lemon or orange.

LORD CLIVE'S CURRY

(*c.* 1750)

6 sliced onions
2 green apples
1 clove of garlic
1 clove
Juice and grated rind of ½ lemon
A little stock
1 teaspoon good curry powder
Salt to taste
Walnut of butter
1 teaspoon flour

Stew sliced onions with apples, garlic, clove, lemon rind and stock for five minutes, then add curry powder, lemon juice, and about half a teaspoonful of salt. Roll butter in flour and add. Stir till boiling. You can cook in this curry any kind of raw meat cut up into small pieces, or can heat up pieces of cooked meat in the sauce when it is ready to serve.

OLD FASHIONED SCOTCH COLLOPS

(1789)

Cut very thin slices from gammon* of bacon. Brown a little butter in a stewpan, being careful not to burn it. Fry gammon thoroughly, then take it out and keep hot while you fry lightly some slices of veal. Dish up the veal. Add a little boiling water to the gravy, also a finely-minced onion, a dash of nutmeg, and pepper to taste. Boil a few minutes. Heat up gammon in it, then remove gammon. Strain gravy. Thicken with a little flour and heat up. Add a cup of fried mushrooms, the strained juice of a lemon and some fried or baked force-meat balls. Pour over the veal. Garnish with gammon.

**Gammon is the English name for a special cut of bacon. Any bacon, English, Irish, or U.S., will do.*

CHEKYNS [CHICKENS] IN SAUCE

(1580)

To dight chekyns in sauce, tak a whole chekyn—if for commons chopped, if for a lord use the whole chekyns—and boil in sweet broth of beef [good stock] with a quantity of wyne, and when the chekyn be cooked enough tak out of ye pot and bette the yolks of many egges hard-boiled in a mortar with sage to taste, and parsley, and along with good wyne. Drain throughe a fine hair sieve and put thereto poudre of cloves, sugar, canelles (cinammon) and a little veniger, and salt to taste. Colour it with saffron. Then couche the chekyn in a hot dish and put the syrup in dyshes an serve it with the chekyn.

ENDIVE

(*c.* 1879)

4 or 5 heads of endive
A large piece of butter
A little salt
2 dessertspoons white sauce
¾ wineglassful of cream
2 lumps of sugar

Wash the endive, remove roots, and pick off outer leaves, preserving only the white portions. Put these in a saucepan of boiling salted water. Boil quickly without the lid, till tender. Drain well in a colander. Squeeze dry, chop finely and rub through a coarse hair sieve into a stew pan. Add the butter and salt. Stir over a slow fire for a few moments before mixing in the white sauce and cream and sugar. Stir purée over fire till thick enough to pile up in a hot vegetable dish. Garnish with sippets of toast.

SALSIFY

(*c.* 1845)

This is delicious served with broiled steaks. Wash and scrape one bunch salsify (oyster plant) and put at once into cold water to which you have also added the juice of a lemon. Allow it to stand for ten minutes. Then cut crosswise in one-inch slices, and cook covered, in boiling salted water. Drain it when soft. Add three tablespoons of butter, and sprinkle with one teaspoon chopped parsley, half a teaspoon of minced chives, and salt and pepper to taste.

TO STEW SPINAGE

(*c.* 1736)

Wash spinage well in several waters. Place in a cullendar. Have ready a large pan of boyling water with a handful of salt. Put it in, let it boyle two minutes. It will take off the strong earthy taste, then put it into a sieve. Squeeze well. Put a quarter of a pound of butter into a tossing pan. Put in your spinage. Keep turning and chopping it with a knife until it be quite dry and green. Lay it upon a plate. Press it with another. Shape into diamonds. Pour round melted butter.

MARY QUEEN OF SCOTS SALAD

(*c.* 1583)

Dice sliced boiled celeriac and lettuce, moisten with cream, sharpened with vinegar. Garnish with chopped truffle and chervil and slices of hard-boiled egg.

PLUM PUDDING SAUCE

(1911)

½ lb unsalted butter
Pinch of salt
15 ozs sifted icing sugar
Juice of 1 lemon
½ cup brandy
¼ cup port wine
1 egg white
1 cup thick cream

Beat butter to a cream with salt and sugar. Strain and stir in lemon juice by degrees, then beat in brandy and port wine gradually. Beat well, then fold in lightly-whipped white of egg and thickly-whipped cream. Pile in a mound in a glass

(Continued on page 264)



SUITable companions



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DISCOVERY: a new sweetness, a new softness in the bath. All this comes by way of Sardo, a liquid which, spilled into the bath water, immediately breaks into thousands of tiny, fragrant globules. In a pleasant two minutes' soaking, the skin begins to feel softened—even the cuticles of the nails seem to become more pliant. A delicious remedy, this, for women whose skin is sensitive to weather conditions, requires a daily smoothing, becomes dried by too many baths. Bonwit Teller.

Discovery: a new clarity for complexions. Ella Baché has timed her newest product well: it's a reconditioning routine for skin dried and dehydrated after a summer's sunning. The treatment is now part of Anne Gérard's famous repertoire (address: 41 West 58th Street). First, a clear liquid is smoothed over the skin, allowed to dry. Over this, a pink liquid is rubbed on, and, immediately, the outer layer of the skin begins to slough off. As the skin is cleared of its superficial flakiness, it glows with a fresh, velvety smoothness. Madame Gérard then smoothes on a rich vitamin oil to encourage elasticity and a transparent texture. This new process of skin repair can be accomplished on shoulders, décolletage, as well as the face. Ten complete treatments are $100.

DISCOVERY: Luncheon or afternoon tea served—while your hair is being coiffed. This new menu is part of the French attitude towards gracious living at Claude Elle et Lui (address: 12 East 57th Street). The kitchen was Maude's idea: Maude is the "Elle" of the name, as well as the famous Maude of the restaurant "Maude Chez Elle." She couldn't bear the sight of the brown paper bag lunches brought to hungry clients in hairpins. So, she installed a kitchen—and her own menu of salads, sandwiches, cookies, which arrives on silver trays, with bone china, lace doilies, linen napkins.

Discovery: sculpturing for too-full hair. D. J. Brown uses an implement that's a cross between a razor blade and a comb. He combs this through hair to remove bulk only where the hair is too heavy. The effect is a lightening of the hair for softer curling without leaving thousands of wispy, thinned-out ends. The D. J. Brown, House of Beauty salon: 8 East 56th Street.

Discoveries in beauty

DISCOVERY: Dusharme in a bright pink tube. This lightweight packaging fits neatly into a purse or travelling case; is a boon to that growing legion that prefers everything unbreakable. The crème formula remains the same: sheer control over wispy or unruly hair; a lustrous polish for all shades of hair. Arnold Constable.

Discovery: a second one at Claude Elle et Lui. In addition to being an exceptional hairdresser, Claude believes in comfort for his clients. So, he has installed in the salon, a hair drier that can dry any coiffure in a mere twenty minutes. A woman looks pretty sitting under this, too: it's an opaque white helmet that just brims the hairline. The drying process starts with a comfortable warmth that lowers itself automatically during the twenty-minute interval until it becomes cool breeze temperature. News for women with sensitive eyes and/or just plain restlessness.

DISCOVERY: a fragrance that's all orange and lemon groves. This is Zizanie, the brightly flowering eau de toilette by Fragonard. All this citrus-y refreshment arrives in an unusual way, too: the fragrance is held in an aluminum flask with a cork stopper. (Flask and fragrance appeal to men, too.) At Bergdorf Goodman.

Discovery: a "neutral" mascara. This is Aziza's cosmetic thought for women with light or white eyelashes and eyebrows (a thought for Mrs. Exeter among others). "Neutral" is a brown shade but of the lightest tone. And the Aziza formula is of such a smooth consistency that it colours the lightest hair completely, imperceptibly without flaking off. Saks Fifth Avenue.

DISCOVERY: a new eye make-up that's not doe-eyed. This, a recent gleaning from the make-up department at Elizabeth Arden. The lids are brushed with one's usual beigey powder foundation; over this is spread a touch of clear, opalescent eye shadow for a shimmering quality. (The eye shadow is "Chair," the French word that means "sheer.") Then, with a black crayon sharpened to its finest point, tiny lines are drawn between the lashes to make them seem fuller, longer-sweeping. Lashes are heavily brushed with black mascara. Effect: your own eye colour intensified; an ethereal, reflective look. Salon: 691 Fifth Ave.



Designed by MERL BEITLING

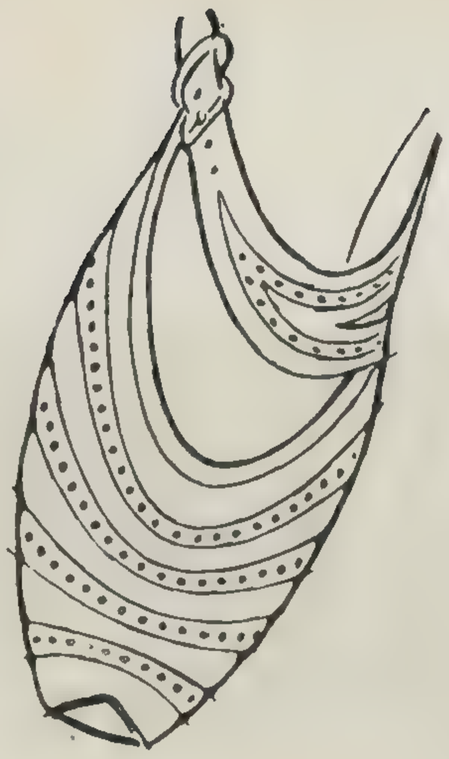
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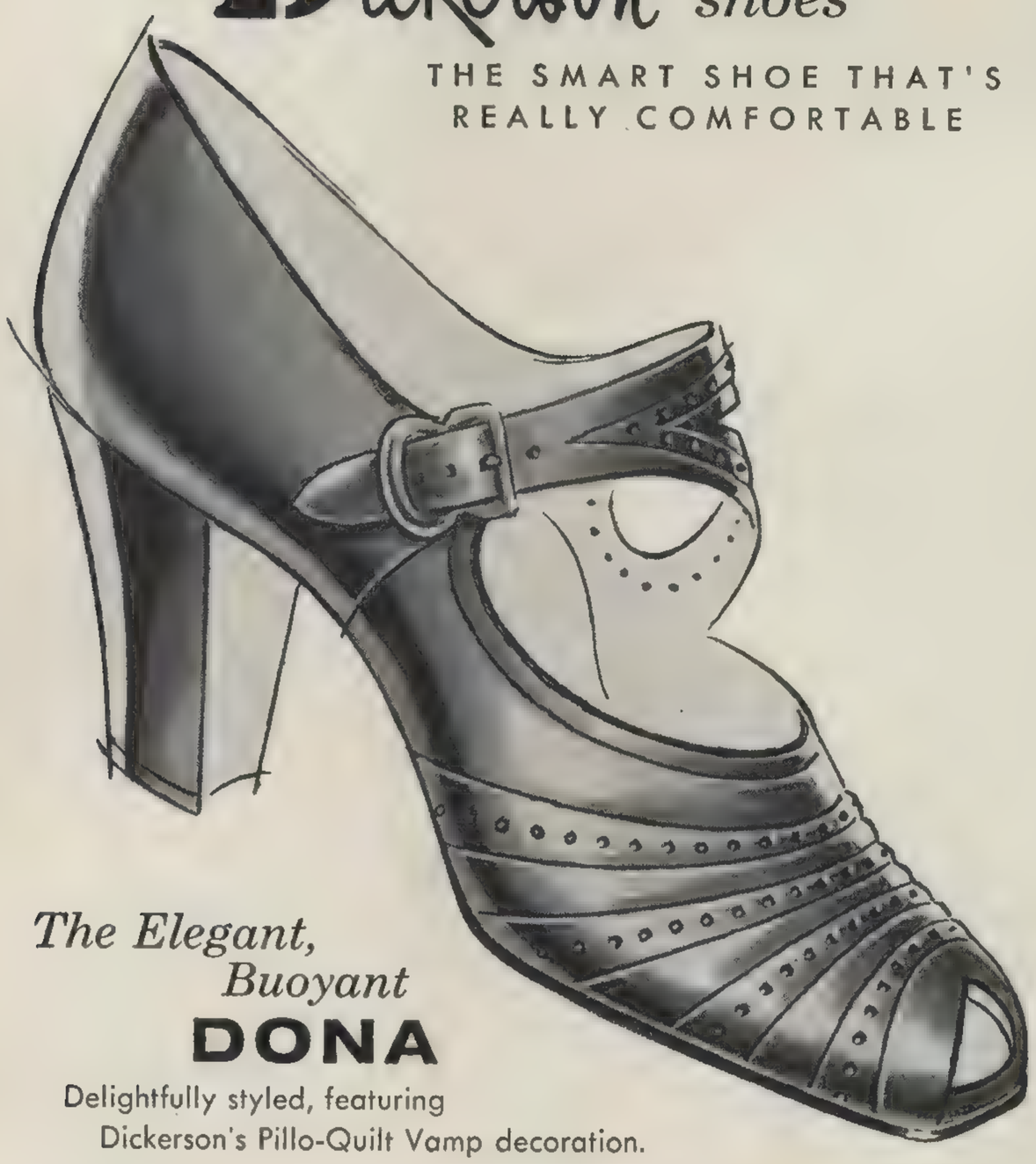
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(Continued from page 261)

dish. Dust lightly with grated nutmeg, and cinnamon if liked. Serve at once.

SAUCE TO SERVE WITH BOYLED MUTTON

(*c.* 1702)

Place a good handful of capers into about a pint of claret wine. Flavour it to taste with some nutmeg. Cook slowly over coles for a few minutes, then stir in butter to taste in small pieces.

EDWARD THE SEVENTH'S STEAK AND KIDNEY PUDDING

(*c.* 1905)

Cut three pounds of very lean beef into small pieces, one-third of an inch thick. Season with salt, pepper and nutmeg, some bay leaves, one laurel leaf, a little finely-chopped onion and parsley, and a small pinch of thyme and sage. A hint of garlic is permitted. Take a pudding dish or basin. Line with a firm layer of suet dough (made with 1 lb. sifted flour, 1 lb. fresh, finely-chopped suet, ¼ oz. salt; moisten dry ingredients with sufficient water to make a thick paste). Garnish the bottom and sides of the basin with the slices of beef. In the middle put one pound of beef, mutton or veal kidney, cut up and seasoned like the beef. Add just sufficient water to cover meat. Close up basin with a layer of the same dough, pinching it together with the lining all round the basin to make it adhere closely, after brushing the edges with water. This done, cover the basin with a buttered and flour-dredged napkin, tied round beneath the lip of the basin with a string. Cook for 5 hours in boiling water, then remove napkin. Pin a fresh folded one round. Stand basin on a plate. Serve from basin.

WINDSOR MUTTON PIES

(*c.* 1911)

One of the favourite pies served at Royal tables today is a small mutton pie made from a recipe of the late Monsieur Henry Cédard, who was Maître Chef to George the Fifth. These pies, which are very small, are also very popular with guests at Royal Balls. E. C.

1 lb lean loin of mutton
1 dessertspoon minced parsley
2 tablespoons minced mushrooms
1 heaped tablespoon minced shallot
Salt and pepper to taste
Mutton gravy to moisten
Shortcrust pastry cases

Cut mutton into very small squares. Place in a basin. Mix with parsley, mushrooms, shallot, salt and pepper to taste, and mutton gravy to moisten. Fill lined tartlet tins with prepared mixture. Brush rims with cold water. Cover with thin rounds of shortcrust to fit. Press and pinch round the edges with forefingers and thumbs. Brush with beaten egg. Make a small hole in centre of each to let the steam out. Bake in a hot oven till pastry is risen and set, then lower to moderate and bake till brown. Serve at buffet parties or high tea, or include in luncheon and picnic baskets.

A QUIRE OF PAPER

(*c.* 1569)

Take three tablespoonfuls of fine flour, one pint of cream, six eggs, three tablespoonfuls of sack, one of orange flower water, a little sugar, half a nutmeg, grated, and a half a pound of butter. Melt butter and leave till cold, but not solid. Gradually stir in flour, then remaining ingredients in order given. Beat till blended. Melt a nutmeg of butter in hot amulet [omelette] pan. Run in batter as thinly as possible. Fry till just coloured, then turn and fry on other side. And so do with all the fine pancakes.

A STAPLE ROYAL PUDDING

(*c.* 1530)

This is a pudding usually baked in the Royal kitchens in winter time. The recipe has been handed down from the days of Henry the Eighth. I understand it has borne different names throughout the centuries, but the recipe remains the same. E. C.

Take half a pound of almonds, and beat them fine with a few drops of sweet water. [This means distilled water.] Add orange flower water to taste and one pint of rich cream. Warm the cream and melt in it half a pound of fresh butter before adding to the almonds, then stir in a pinch of salt, and powdered sugar and grated nutmeg to taste. Lastly, add the beaten yolks of six eggs. Beat all up together and pour into a shallow dish lined with fine puff pastry. The oven must not be too hot. Dust fine sugar upon it before serving.

This is really an open tart. Bake pastry case in a hot oven, before filling, then fill and bake at 325° F. till filling is set. E. C.

STRATHMORE SCONES

(1936)

½ lb flour
2 teaspoons castor sugar
¼ teaspoon bicarbonate of soda
½ teaspoon cream of tartar
Pinch of salt
1 beaten egg
½ teaspoon golden syrup
Milk as required

Sift flour, sugar, soda, cream of tartar and salt into a basin. Add two tablespoons milk to the egg. Stir in syrup. Beat till well mixed. Make a hollow in centre of flour. Add liquid, and enough milk to make a batter, like a very thick cream. Pour into a jug. Heat and rub a girdle, or thick frying pan, with a piece of suet. Pour batter onto girdle or into pan in rounds, keeping them at least one inch apart. Bake over a hot stove until brown below, and full of bubbles on top. Turn and brown on the other side. Serve hot with butter, or cold with butter and honey or strawberry jam.

YE CHEESE CAKES BELOVED BY YE QUEEN ANNE BOLEYN

(1510)

Take three pints of sweet and new milk and boyle it and when it boyls, put therein twelve egg yolks, but only half of the whites, with a little salt. Stir always over the fire till it comes to the curd. Then strain the whey from it through a fine hair sieve. When it be drained put it into a dish, stirring in a portion of fresh butter and a pot [cup] of thick sweet cream. Season well with sack, rosewater, cleaned currants, cinnamon, sugar and all other spices pleasing to the taste. Half fill patty pans lined with puff pastry, and bake.

ROYAL CHRISTMAS PUDDING

(*c.* 1565)

"Viande Ardente"

¾ lb Malaga raisins
¾ lb sultanas
½ lb chopped peeled apples
¾ lb currants
1 lb chopped suet
½ lb sifted flour
2 ozs ground ginger
½ oz powdered cloves
½ oz powdered cinnamon
½ oz powdered nutmeg
½ lb powdered sugar
½ pint rum or brandy
Juice and chopped rind of ½ orange and ½ lemon
6 ozs breadcrumbs
3 ozs each of candied orange, lemon and citron peel
6 ozs chopped, blanched almonds
6 eggs
⅓ pint stout

Steep all the cleaned and prepared fruit in liqueur for twenty-four hours, then thoroughly mix the whole. Pour into white earthenware basins, press firmly in, and wrap in a buttered and floured pudding cloth. Tie with a knot on top. Cook in boiling water or in steam for six hours at least. When required, cook again for six hours. To serve, sprinkle the pudding with heated brandy or rum and set alight.



to fill in
this outline,
see September 15 Vogue

It points out some strong new cases of individuality
in the current Paris collections and in American fashion.
It provides fresh material for individuality
in the choice of gloves and jewels, stockings and shoes.
It tells the new way to be in fashion all along the line—and stay an individual.

this issue: on your newsstand September 15

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GLAMOUR

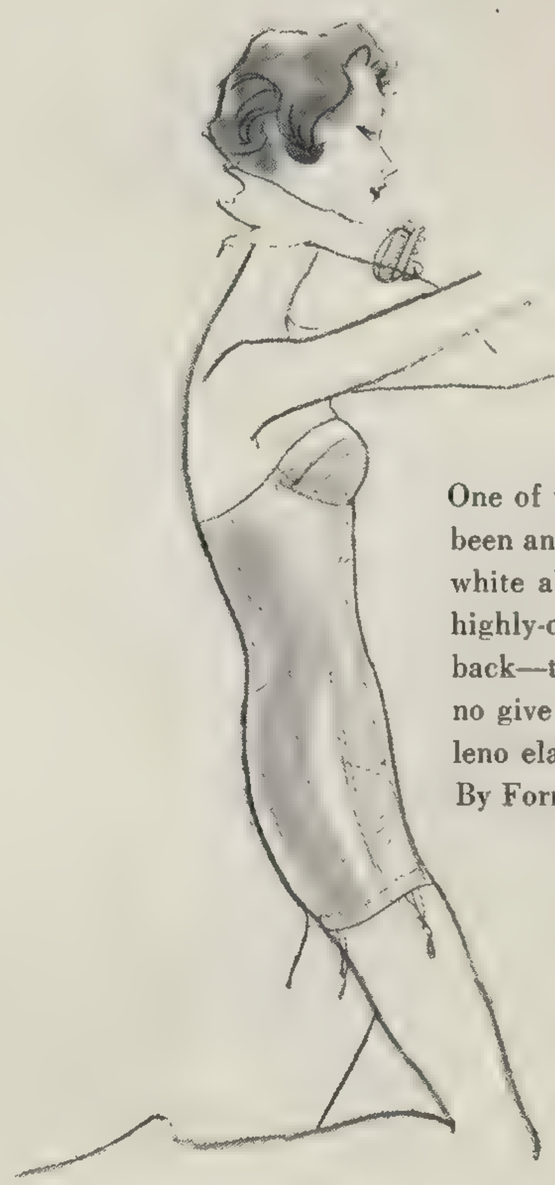
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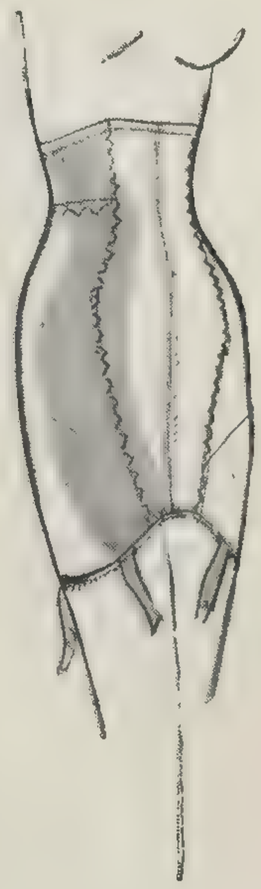
Corsetry news: right to the fashion point



One of the girdles that Mrs. Exeter's been anxious to find: a wispy-looking white all-in-one that's highly-controlling at the front and back—there, it's nylon chiffon with no give to it. The sides are Dacron leno elastic. Bust sizes 33 to 38. By Formfit, $16.50. Arnold Constable.



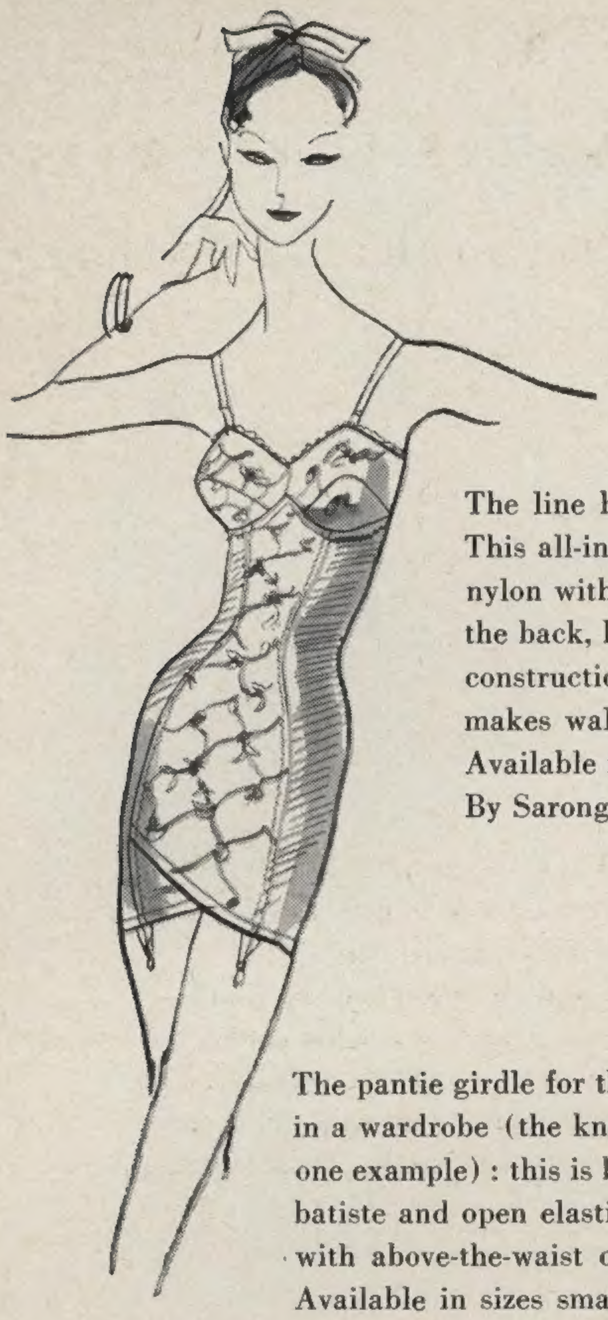
A beautiful, controlling all-in-one, perfect for knitted clothes, for the Empire line that's news in Italian, American, Paris collections. Extras: a trim edging of elasticized yarn; straps that move over or off. Sizes 33 to 38. By Treo, of black elasticized nylon lace, satin, and Lastex; about $35. Lord & Taylor.



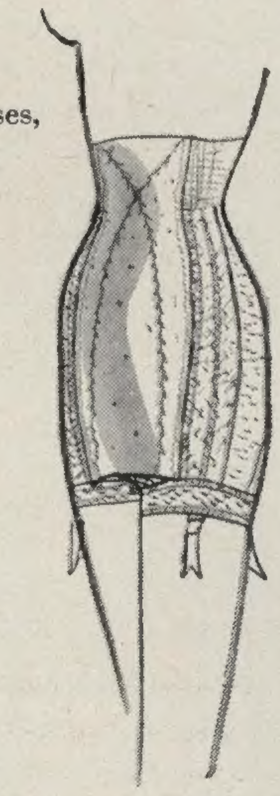
Fashion statement here: no interruption. This power-net girdle, with excellent hip control, continues high and thinning above the waist. Hidden news: a reinforcing panel of satin-and-Lastex over the hips. Waist sizes 26 to 34. By Phantoms. $14. Franklin Simon.

This page: All three have Talon zippers.

DRAWINGS BY ERICA PERL



The line here: smooth, long, and active
This all-in-one, sheer white embroidered nylon with a satin-and-Lastex panel at the back, has a crisscross construction at the front which makes walking easy as—well, walking.
Available in bust sizes 32 to 38.
By Sarong, $15. Gimbels.



The pantie girdle for the dark clothes in a wardrobe (the knitted blade dresses, one example) : this is black elasticized batiste and open elastic, with above-the-waist control.
Available in sizes small, medium, large. By Vassarette, $10. Altman's.



Just about perfect corsetry for the many new dresses with low bouffancy, this hip-length white strapless corselette of nylon lace.
Note: a controlling "skirt" of nylon leno elastic; a lifted bosom-line via a new foam rubber lining.
Bust sizes 32 to 36.
By Jantzen, $16.50. Bloomingdale's.



A pull-on girdle, not boned, but an excellent disciplinarian—due to re-inforced satin-and-Lastex hip panels and a deftly-engineered cut.
News: the comfortably low cut at the top leaves the waistline natural, not cinched.
Small, medium, large. By Olga, of white nylon power net, $11. Saks Fifth Avenue.

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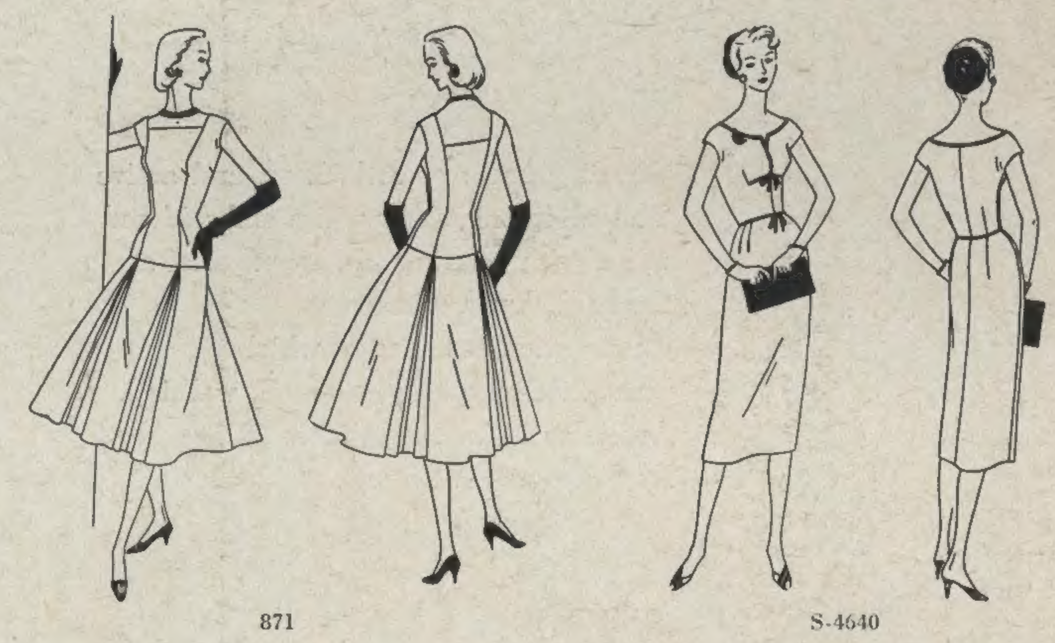


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Burmel hand-printed handkerchiefs New York Reg. U.S. Pat. Off.

VOGUE PATTERNS

(More about the dinner changes on pages 246-247)



871 S-4640

Above, left: Vogue Couturier Design 871—short dinner dress with long bodice, new intricate skirt. For sizes 12 to 20 (30 to 38). Size 16 (34) takes 3⅜ yards of 50"-wide fabric, with nap. Pattern, $2. *Above, right:* Vogue Pattern S-4640. The short slender dinner sheath is designed for sizes 12 to 20 (30 to 38). To make size 16 (34), you will need 2¾ yards of a 48"-wide fabric. Pattern, $1.50.

TO ORDER: Vogue Patterns are available at important shops in every city or by mail (postage prepaid), from Department V, Vogue Pattern Service, Greenwich, Connecticut; and in Canada, at 198 Spadina Ave., Toronto, Ontario. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

TO IMPROVE YOUR SEWING: See *Vogue's New Book for Better Sewing,* a guided tour through 14 patterns, stitch by stitch. This, $2.95 at all book shops, at many pattern counters, or direct (postpaid) from Vogue Pattern Service, Greenwich, Connecticut.

TO AUGMENT: Besides the patterns cited here, there are some 770 others in the new Vogue Pattern catalogue on display wherever Vogue Patterns are sold.

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